

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3153.

SATURDAY, MARCH 31, 1888.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

## ROYAL INSTITUTION OF GREAT BRITAIN,

Albemarle street, Piccadilly, W.  
LECTURE ARRANGEMENTS AFTER EASTER, 1888.  
Lecture Hour: 3 o'clock p.m.  
CHARLES WALDSTEIN, Esq. M.A. Ph.D.—Three Lectures on John Ruskin. On TUESDAYS, April 10, 17, 24. Half-a-Guinea the Course.  
WALTER GARDINER, Esq. M.A.—Three Lectures on the Plant in the War of Nature. On TUESDAYS, May 1, 8, 15. Half-a-Guinea.  
SIDNEY COLVIN, Esq. M.A.—Three Lectures on Conventions and Conventionality in Art. On TUESDAYS, May 22, 29, June 5. Half-a-Guinea.

Professor DEWAR, M.A. F.R.S. M.R.I. Fullerton Professor of Chemistry, B.L.—Six Lectures on the Chemical Arts. On THURSDAYS, April 12, 19, 26, May 3, 10, 17. One Guinea.  
Professor T. G. BONNEY, D.Sc. LL.D. F.R.S.—Three Lectures on the Growth and Sculpture of the Alps. The Tyndall Lectures. On THURSDAYS, May 24, 31, June 7. Half-a-Guinea.  
CARL ARMBRUSTER, Esq.—Seven Lectures on the Later Works of Richard Wagner (with Vocal and Instrumental Illustrations). On SATURDAYS, April 14, 21, 28, May 5, 12, 19, 26. One Guinea.  
Professor C. E. TURNER, of the University of St. Petersburg.—Three Lectures on Count Tolstoy as Novelist and Thinker. On SATURDAYS, June 2, 9, 16. Half-a-Guinea.

Subscription (to Non-Members) to all the Courses during the Season, Two Guineas. Tickets issued daily.

Members may purchase not less than Three Single Lecture Tickets, available for any Lecture, for Half-a-Guinea.  
The FRIDAY EVENING MEETINGS will be resumed on April 13th, when Professor FLOWER, C.B., will give a Discourse on 'THE PYGMY RACES OF MEN,' at 8 p.m. Succeeding Discourses will probably be given by the Right Hon. Sir WILLIAM R. GROVE, Mr. JAMES WINSTON, Professor J. H. BURNES, Mr. WILLIAM HENRY BARLOW, Mr. FRANCIS GALTON, Professor J. A. EWING, Professor DEWAR, and other gentlemen. To these Meetings Members and their Friends only are admitted.

Persons desirous of becoming Members are requested to apply to the Secretary. When proposed they are immediately admitted to all the Lectures, to the Friday Evening Meetings, and to the Library and Reading Rooms; and their Families are admitted to the Lectures at a reduced charge. Payment: First Year, Ten Guineas; afterwards, Five Guineas a Year; or a composition of Sixty Guineas.

## BRITISH ARCHÆOLOGICAL ASSOCIATION.

THE NINTH MEETING OF THE SESSION will be held on WEDNESDAY NEXT, April 4th, at 3 p.m., each villa-street, Piccadilly, W. Chair to be taken at 8 p.m. Antiquities will be exhibited, and the following Paper read:—

'Early Roman and Late Excavations in the Forum of Rome,' by THOS MORGAN, Esq. F.S.A.  
W. de GRAY BIRCH, F.S.A. } Honorary  
E. P. LOFFUS BROCK, F.S.A. } Secretaries.

THE SHORTHAND SOCIETY.—Monthly Meeting, WEDNESDAY, April 4th, at 8 p.m., at 25, Chancery-lane, E.C. (First Floor). Paper by Mr. E. A. COPE on 'The Scientific Study of Shorthand.' H. H. FRETTELL, Hon. Sec. 64, Imperial-buildings, Ludgate-circus, E.C.

## THE INSTITUTE OF ACTUARIES.

Founded 1848.  
Incorporated by Royal Charter 1864.  
NOTICE IS HEREBY GIVEN, that the ANNUAL EXAMINATION will be held on FRIDAY, April 27th, and SATURDAY, April 28th, 1888, at the Rooms of the Institute, Staple Inn Hall, Holborn, W.C.; and at the Office of the Caledonian Insurance Company, 19, George-street, Edinburgh.

Students of the Institute who present themselves for the first part of the Examination for admission to the Class of Associates, and Associates who present themselves for the first part of the Examination for admission to the Class of Fellows, will be required to attend from 10 to 1 on Friday, 27th April, and from 10 to 5 on Saturday, 28th April. Students of the Institute who present themselves for the second part of the Examination for admission to the Class of Associates, and Associates who present themselves for the second or third parts of the Examination for admission to the Class of Fellows, will be required to attend from 10 to 5 on Friday, 27th April, and from 10 to 1 on Saturday, 28th April.

Candidates must give fourteen days' notice in writing, addressed to the Honorary Secretary of their intention to present themselves for Examination, specifying the particular Examination for which they intend to present themselves, and must at the same time remit the Examination Fee of One Guinea.

All Candidates must have paid their current Subscriptions to the Institute prior to 31st March.

By order of the Council.  
March, 1888. G. R. CRISFORD, } Hon. Secs.  
Staple Inn Hall, Holborn, W.C. T. E. YOUNG, }

## INTERNATIONAL EXHIBITION OF INDUSTRY, SCIENCE, AND ART, GLASGOW, 1888.

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Receiving Days:—London: Last Day, March 10, 1888. Agent, Mr. James Bourlet, 17, Nassau-street, Middlesex Hospital, London, Edinburgh: Last Day, March 10, 1888. Agent, Mr. Thomas Wilson, 121, George-street, Edinburgh. Glasgow: Week ending March 24, 1888, at the Exhibition Buildings, for the Prospects, &c., apply to ROBERT WALKER, Corresponding Secretary, Fine Arts Section, International Exhibition Offices, 27, St. Vincent-place, Glasgow.

## ROYAL WATER-COLOUR ART CLUB,

51, Pall Mall East.  
EXHIBITION of choice WORKS by B. BOUGH, J. W. INCHBOLD, G. S. FINWELL, &c., to be devoted to the ARTISTS' BENEFICENT INSTITUTION, on the 29th and 31st March, and 2nd to 7th of April.—Open from Ten to Six o'clock. A. STEWART, Secretary.

## JAPANESE KAKEMONOS (HANGING PICTURES).

EVERY LARGE and SPLENDID COLLECTION of JAPANESE PICTURES by the greatest Masters (Eleventh to Nineteenth Centuries), formed for the late H. ARHRS, Esq., WILL BE EXHIBITED for the purpose of Sale early in May at Messrs. DOWDSEWELL'S NEW GALLERIES, 100, New Bond-street.

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GROSVENOR GALLERY.—WINTER EXHIBITION WILL CLOSE APRIL 7th.

MR. HENRY BLACKBURN'S LECTURES.—Mr. HENRY BLACKBURN, Editor of 'Academy Notes,' &c., is making arrangements for 1888-9, including his POPULAR LECTURE on 'Pictures of the Year,' The Royal Academy, Paris Salon, &c., illustrated by Lime-light.—Address 103, Victoria-street, Westminster.

BRITISH MUSEUM.—Miss HELEN BELOE (Mrs. TIRARD) will deliver Two Courses of Lectures to Ladies on ANCIENT EGYPT, commencing April 13th. Syllabus, &c., from Miss C. GOLDENID, 3, Observatory-avenue, Kensington, W.

## THE HIBBERT LECTURE, 1888.

A COURSE OF TWELVE LECTURES on 'THE ORIGIN and GROWTH of RELIGION as ILLUSTRATED BY GREEK INFLUENCE on CHRISTIANITY,' will be delivered by Dr. E. HATCH, of the University of Oxford, at St. George's Hall, Langham-place, on the following days, viz.: MONDAYS, April 23rd, 30th, May 7th and 14th; WEDNESDAYS, April 25th, May 2nd, 9th, 16th, 30th, and June 6th; and FRIDAYS, June 1st and 8th, at 5 p.m. Admission to the Course of Lectures will be by ticket, without payment. Persons desirous of attending the Lectures are requested to send their Names and Addresses to Messrs. Williams & Norgate, 14, Henrietta-street, Covent-garden, W.C. not later than April 19th, and as soon as possible after that date tickets will be issued to as many persons as the Hall will accommodate. The same Course of Lectures will also be delivered by Dr. HATCH at OXFORD on each of the following days, viz.: TUESDAYS, April 24th, May 1st, 8th, 15th, 22nd, June 5th; and THURSDAYS, April 25th, May 2nd, 9th, 16th, 23rd, 30th, 6th, 13th, 20th, 27th, 4th, 11th, 18th, 25th, at 5 p.m. Admission to the Oxford Course will be free, without ticket. PERCY LAWFOOD, Secretary to the Hibbert Trustees.

REPORTER.—Thoroughly competent REPORTER WANTED for a Daily Paper.—Applications, with specimen of descriptive work, to be addressed C. BIRCHALL, Journal of Commerce, Liverpool.

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ST. PAUL'S SCHOOL.—AN EXAMINATION for FILLING UP about FOUR VACANCIES on the FOUNDATION will be held on the 11th of April, 1888, and Following Days.—For information apply to Mr. S. BAWDEN, Bursar, St. Paul's School, West Kensington.

THE COUNCIL OF NEWNHAM COLLEGE offer the following SCHOLARSHIPS for COMPETITION in the CAMBRIDGE HIGHER LOCAL EXAMINATION in JUNE, 1888:—ONE of 50l. a Year for Three Years, founded by the late Mr. Winkworth.

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The Council invite applications, on or before April 21st, 1888, for the above appointment, vacant in consequence of the election of Mr. E. J. Love, M.A. Cantab., as Senior Demonstrator and Lecturer in Physical Science in the University of Melbourne.

The duties of the appointment will commence on TUESDAY, April 24th, 1888. Particulars of the stipend, conditions, and duties will be sent on application to the Secretary, Mr. G. H. MORRIS, the Mason Science College, Birmingham, to whom all applications for the appointment should be sent.

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**MESSRS. CHRISTIE, MANSON & WOODS**

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**MR. J. C. STEVENS** will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on FRIDAY NEXT, April 6, at half-past 12 o'clock precisely, CAMERAS and LENSES by First-class makers, Rolling Presses, Printing Frames, and other Photographic Apparatus—Microscopes and Objects—Telescopes—Opera, Race, and Field Glasses—Galvanic, Electrical, and Chemical Appliances—Dissolving View and Magic Lanterns and Slides—and the usual Miscellaneous Property.

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SATURDAY, MARCH 31, 1888.

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## LITERATURE

## NOVELS OF THE WEEK.

*Robert Elsmere.* By Mrs. Humphry Ward.  
3 vols. (Smith, Elder & Co.)

*Bernard and Marcia.* By Elizabeth Glaister.  
3 vols. (Hurst & Blackett.)

*Timar's Two Worlds.* By Maurus Jokai.  
Translated by Mrs. Hegan Kennard.  
3 vols. (Blackwood & Sons.)

*Lotus: a Psychological Romance.* By the  
Author of 'A New Marguerite.' (Red-  
way.)

*Le Mari de Madame d'Orgevaux.* Par Henry  
Rabousson. (Paris, Calmann Lévy.)

HAVING a great deal to say and exceptional ability for saying it, Mrs. Humphry Ward no doubt chose the novel for the form of her work as being that which would best attract the attention of those she wished to reach. It is impossible to find fault with her decision. Few subjects are inadmissible in the novel of to-day, and through the novel alone can one speak effectively to the educated masses. In 'Robert Elsmere' the burning questions between old-fashioned faith and the new Christianity are discussed and presented and worked out in the lives of the characters with a fulness of knowledge, a breadth of appreciation, and a critical talent which show a rare combination of gifts of a very high order. So ably are the problems developed that different readers may quite reasonably form opposite conclusions as to the particular view which Mrs. Ward may hold or may have wished to urge. The critical spirit is strong in her, and it is as a critic that she makes a powerful impression. Her book does not prove her to be a novelist. The art of telling a story does not come by nature, nor always by labour, and 'Robert Elsmere,' though it bears marks of almost painful toil, shows, unfortunately, that a natural inaptitude for the novelist's art has not been overcome. The book is very much too long; the story begins at the wrong place, and the result of transposition would inevitably lead to the sacrifice of about half of the first volume. It is undoubtedly true, as Mrs. Ward says in the depressing commencement of the fourth chapter, that antecedents are important in tracing the outlines of a quick soul's development; but the artistic value of the whole of book i. (292 pages) could

have been given in two chapters better than in ten. Moreover in these ten chapters the object has not been gained. The character of Catherine is forcibly indicated; but the real pith of the book is Robert's story, not Catherine's, and when Robert's story is at last begun, the reader cannot fail to see that the earlier indications have at most been ineffective. Again, where Mrs. Ward succeeds best is in her later treatment of Rose, who certainly throws a strong side light on the main story and on the large study of life and thought which it serves to illustrate, but whose artistic place is that of an incidental character. Mrs. Ward has, in fact, taken too much in hand, and has tried to work into one novel materials which would have been ample for three. The result is that while she is generally too lengthy, she is at times too abrupt. She is also wanting in perception of the exact value of description. The book is carefully and extremely well written throughout; fault is not to be found with the matter or manner of the description; but it furnishes that sort of ornament which would aid the general effect only by being removed. The hero has a sympathetic bit of criticism of Scott: "None other of the immortals have [has?] such *longueurs* as he, and we cut him freely." As a story, then, in the main 'Robert Elsmere' has grave defects, while incidentally the author rises to considerable heights, especially in the delineation of Rose's aspirations and her love. In the study of the intellectual and moral development she has been more successful; but the impression left by the whole book is that the women are more real than the men. The critical examination of Robert's intellectual state at different stages could hardly be improved; the presentation of him as a human creature is still defective.

The author of 'Bernard and Marcia' is a strong apologist for the sober loves and the milder graces of middle age, and comes out of her task in a way that will be gratifying to many readers. A "sorely-tried," but queenly grass widow of some forty summers is wedded to a choleric gentleman of the old school—one who is chivalrous enough to refrain from turning "the seamy side of his character to ladies." As the author, with every one else in the story, worships the lady, it seems a pity when, after a very few years of wedded bliss, the mad dog of the sentimental novelist makes its appearance, and she is shot dead instead of it by a clumsy young stepson. Her niece, Miss Glaister's heroine, marries tardily, at an age that to hot-headed youth will appear long after the time when marrying and giving in marriage are natural and fitting. The story of her disillusionments and experiences completes a set of three volumes, which, albeit a trifle overcrowded, always somewhat heavy, and never for a moment exciting, get mildly interesting as they advance, and contain one or two apt, if not altogether startling reflections concerning certain characteristics of middle age which have escaped some others who have made a theme of an epoch of existence more or less unappreciated.

Novel-readers do not often trouble themselves about the nationality of an author, and Mrs. Hegan Kennard would have acted wisely had she refrained from publishing

her one page of preface. Those who before reading 'Timar's Two Worlds' knew nothing of its author will have learnt worse than nothing from the translator's introductory remarks; and those to whom Jókai Mór is a time-honoured name will not be gratified to see him dubbed "Herr," and called "the Victor Hugo of the German tongue." That the translation is not direct from the Magyar is self-evident, and that it is from the German is equally clear; but as Jókai writes both languages with equal facility, Mrs. Kennard may have made her version direct from the author's own words. In many respects 'Timar's Two Worlds' may not only be regarded as its author's masterpiece, but as a masterpiece of European literature. Had 'Monte Cristo' never been written, Timar might never have made his fortune; but there is an individuality about the Hungarian's personages the famous Frenchman's do not possess. Although the work possesses much of that Oriental profusion of incident characteristic of Hungarian fiction, and the changes of fortune and variety of adventures which beset the hero seem, to the Occidental mind, to savour of the miraculous, the thread of the tale is never lost sight of, nor do the personages ever lose their respective individualities. To all classes of novel-readers the story should prove attractive: there are incidents, such as those which beset the Barbara on her voyage up the Danube, that for marvel and excitement vie with Jules Verne; much that concerns "The Ownerless Island" is worthy of Hawthorne, whilst the master-hand of Dickens himself never surpassed the pathetic beauty of the passages that refer to little "Dodi." With enough tragedy to satisfy the cravings of a Ouida there are many touches of humour such as in the real comedy of life do mingle with the terrible, whilst all is pervaded by a primeval freshness of style that should be able to titillate the palate of the most jaded novel-reader. Mrs. Kennard's translation, as a rule, is idiomatic and correct, but she should have obtained the assistance of a Hungarian proof-reader.

'Lotus' is mystical, peculiar, engaging; but, being a "psychological romance," we need hardly say it is also unsatisfying and unsatisfactory. The leading idea—love from beyond the tomb—is not original, and the extracts and foot-notes from contemporary esoteric Buddhists carry no particular weight. Still the book has originality of a kind. It is a graceful story of the sort which is said to make people—some people—think, and will be read with mixed feelings by most. The every-day group of exceedingly modern young people (in a country house in winter) who are "manifested upon," successfully or in vain, make a good contrast with the visionary and often needlessly intricate processes of Meta, the spiritual messenger. This young person reveals herself again and again to her quondam lover in the form of a simple lotus flower, till he at length develops the "eyes to see"; and if the task of presenting such an essence seem a trifle difficult, the author, it must in justice to her be noted, acquits herself, on the whole, less ridiculously than she might. The personality, however, of the yellow-haired, earthly-minded Violet is better managed; there are touches about

her that, if they make her unlikable, also make her in a way quite interesting. On the whole, the impression left by the book, if a trifle mixed, is fairly favourable.

M. Rabusson in his new novel presents us with a work which is not only powerful, but thoroughly enjoyable by English readers—two things which by no means uniformly go together. Like all the novelists of the *Revue des Deux Mondes*, M. Rabusson is a little lengthy in his development of character, but we venture to predict for his book a success in England proportionately as great as that with which it is meeting among the best class of novel-lovers in its own country.

*Fifty Years Ago.* By Walter Besant. (Chatto & Windus.)

THERE was more excuse for the amusing and suggestive "picture of life, manners, and events as they were fifty years ago," which Mr. Besant contributed last summer to the *Graphic* as his share in the heap of Jubilee literature, than for this enlargement of the sketch into a substantial volume. With all his additions he has only provided a bundle of scraps, some of them too well known to bear repetition, and others misleading in their fragmentary form, while many of the pages appear to have been written up to the illustrations with which the book is crowded. Of these illustrations, numbering nearly twelve dozen, the majority are borrowed from 'The Fraser Gallery,' Cruikshank's 'Comic Almanack,' and other old collections, and even those in which the caricaturists gave most play to their fancy throw a good deal of light on the condition of English society at the commencement of Queen Victoria's reign. Mr. Besant's chapters, however, are either too ambitious or too superficial. His gossip about street life, tavern ways, popular amusements, and middle-class follies, although readable, is scarcely instructive; and while he tells his readers that what he entered upon as "a light and easy task which could be accomplished in two or three weeks" occupied him two or three months, there is not much to show for his toil. "Publishers' hacks still exist," as he reminds us; "that is to say, the unhappy men who, without genius or natural aptitude, or the art of writing pleasantly, are eternally engaged in compiling, stealing, arranging, and putting together books which may be palmed off upon an uncritical public for prize books and presents." Mr. Besant does himself injustice when he tries to compete with such "unhappy men."

A book of this sort, if written at all, should be accurate. Mr. Besant's is, unluckily, marred by errors. Thus, in the chapter of five pages which he devotes to "Journals and Journalists," he tells us—or at any rate implies—that in 1837 the *Examiner* was "edited by the two Hunts and Albany Fonblanque," that the *Saturday Magazine* was "a religious journal," and that "the *Westminster Review* included the *London*." In a much longer chapter, "With the Wits," he reckons Sir Walter Scott and Coleridge among the Victorians. He gives, it is true, the dates of their deaths, but each is mentioned in a way that would lead careless readers to suppose that he was alive

"fifty years ago." All through this chapter, too, Mr. Besant's chronology is hazy, and his criticism is, to say the least, faulty. After stringing together the names of De Quincey, Christopher North, Thomas Love Peacock, Landor, and Leigh Hunt in a sentence, he says: "It is difficult to understand at first that between the time of Scott, Wordsworth, Byron, and Keats, and that of Dickens, Thackeray, Marryat, Lever, Tennyson, Browning, and Carlyle, there existed this generation of wits, most of them almost forgotten." To "this generation of wits," moreover, Mr. Besant attributes, "for the most part, a literature that is third-rate"; and he adds, "This kind becomes dreadfully flat and stale when it has been out for fifty years." But, of course, Mr. Besant is far better informed than he seems to be. He has only written his book in too great a hurry.

The value of the volume, such as it is, is in the healthy optimism that pervades it, and in its evidence, however irregularly given, of the great improvements that have been effected in nearly all our social arrangements during the past half century. Chief of all our "great gains," in Mr. Besant's estimation, is "the growth of sympathy with all those who suffer, whether wrongfully or by misfortune, or through their own misdoings"; and "this growth of sympathy is due especially to the works of certain novelists belonging to the Victorian age." The title-page of 'Fifty Years Ago' reminds us that its author is also the author of 'All Sorts and Conditions of Men.'

*Bishop Forbes: a Memoir.* By the Rev. Donald J. Mackey. (Kegan Paul, Trench & Co.)

IN a small Scottish town one often may count six or seven small churches, representing as many different denominations. Scottish ecclesiastical biographies are correspondingly numerous; too rarely, alas! are they correspondingly small. The latest, this memoir, is not a big work; yet it might well have been curtailed, or, better still, left unwritten, for three good reasons. To begin with, Miss Skene has already given us a better memoir. Secondly, Mr. Mackey, by the showing of the 'Scottish Episcopal Directory,' cannot have known, if indeed he ever set eyes on Bishop Forbes. Thirdly, "it is well known that the bishop left instructions that a portion of his correspondence and journals should not be made public till twenty-five years after his death"—that would be, till the year 1900. Such are Mr. Mackey's own words; according to Miss Skene, "the bishop's testamentary directions as to the disposal of his private papers were of a nature to preclude the possibility of a complete biography by a competent author being ever given to the public." Anyhow, of journals we here get nothing; whilst the correspondence is almost entirely limited to forty-one letters addressed to Mr. Gladstone, to whom the work is dedicated, and who is author of the "Prefatory Note." Most of these forty-one letters are absolutely trivial—a request for a subscription, an acknowledgment of a subscription, a note postponing a visit to Hawarden, and the like. The remainder are not without interest, but not seldom illustrate the wisdom of Bishop

Forbes's (disregarded?) injunction. Witness the following excerpts:—

"I understand the Bishop of Glasgow is quite fanatical against me; the others are timid, and very sorry for themselves.....The Primus has, I hear, behaved very well, but I fear his being concussed by the others.....I hear such accounts of Wordsworth's bitter animosity, which has almost grown into a fanaticism, of which the bent is, that he has an apostolate to put me and those who think with me down, that I shall not be surprised if even now something should occur to mar the prospect of peace.....I did not need your letter to take the measure of Mr. Jenkins, but it is due to truth to say that twenty-six years' collision with the selfish democracy of Dundee has thrown me much back upon the Tory traditions in which I was bred."

From Bishop Forbes's own pen there are also two interesting accounts of his visits to Hursley and Monte Cassino—the latter a reprint from the *Guardian*. For the rest, where it does not consist of unacknowledged borrowings from Miss Skene, the work is largely a farrago of the most irrelevant matter—gratuitous insults to the Roman communion and the Scottish Establishment, inconceivable blunders, and passages like this:—

"The chancel has a distinctly continental element about it, in its best sense (and one could wish this characteristic were met with more frequently in the construction of our churches, which have a *genus* all their own, which perhaps is, after all, more innate than acquired); while, at the same time, this element has been so successfully wrought into the sterner architecture otherwise employed, as very happily to symbolize the stern old Church of Scotland, yet bearing forth in her bosom, unimpaired by the sea of troubles she has passed through, the sacred deposit of Catholic truth."

The first six pages are devoted to an account of the Jacobite Lord Pitsligo, who was a very distant connexion of the bishop's, not one of his "more immediate ancestors." As well might one begin a life of Queen Victoria with a chapter on Prince Charles Edward. This Lord Pitsligo in 1697 visited France, and "became acquainted with many of the distinguished characters in the French capital, who in later years graced the court of Louis XIV." A "Brief Sketch of Scottish Church History" fills twenty-four pages. From it we learn that "the ruins still remain" of Kirkwall Cathedral; that Mortlach was once the seat of a bishopric; that Bannockburn was fought some time after 1320; that "the Covenanters, crossing the Border, embraced the three kingdoms"; and that "schism begets schism, dissent begets dissent, and within the short space of one hundred and fifty-seven years from the settlement of Presbyterianism in 1689, two other bodies had flown off at a tangent, like erratic comets in their eccentric courses—the Free Church in 1843, and the United Presbyterian Church in 1846." There is a three-page appendix on Haileybury, which Mr. Mackey seems to think is still an East Indian college. There is an account of the two Tay bridges, the first of which was not built till after Bishop Forbes's death; and there is an account of Brasenose, "most of whose prominent names have been, for many years, more conspicuous in the sporting world and in the boating interest, as celebrated stroke-oars, &c., than in the ranks of the Church." Lastly, there is an appendix of six pages on St. Ninian's Cathedral, Perth,



with which Bishop Forbes had no connexion whatever. The real motive of the work is, perhaps, to be found in this feminine post-script, with its attack upon Bishop Wordsworth, Mr. Mackey's late diocesan.

## AUSTRALASIA.

*Digging, Squatting, and Pioneering Life in the Northern Territory of South Australia.* By Mrs. Dominic D. Daly. (Sampson Low & Co.)

*The Irish in Australia.* By James F. Hogan. (Ward & Downey.)

*Our New Zealand Cousins.* By the Hon. James Inglis. (Sampson Low & Co.)

*The Australasian Colonies: Emigration and Colonization.* Report of Inquiries made by W. Hazell and H. Hodgkin, 1886-7. (Stanford.)

LIFE in Australia, the configuration of the country, its present prosperity and future prospects have been so frequently described that the reader is often wearied with the monotony of the tale, and turns away in horror from the tables of statistics arrayed in an appendix. Mrs. Daly has avoided these dangers by choosing for her subject the "Northern Territory of South Australia," a virgin soil, the description of which is as yet unhackneyed; still, to tell the truth, her facts are not particularly attractive, although they are intended to be so. She has judiciously eschewed statistics; few are supplied, and such as are do not indicate any great progress, although high expectations of what is to happen in the future are held out. At the end of fourteen years, in 1884, the exports amounted to only 90,000*l.*, including 76,000*l.* worth of gold, which, it is said, was raised at a loss; and we notice that that year the departures slightly exceeded the arrivals. At the present time the European population is only 2,000, a number widely different from that attracted by other Australian gold-fields. This is not to be wondered at if, as Mrs. Daly says, the climate practically prohibits the use of European labour, and legislation discourages the importation of Asiatics. We agree with Mrs. Daly as to the climate. The latitude of Port Darwin is 12° south. Chinese, Malays, or coolies from India could work there; but as long as the northern province is ruled by the democracy of the south, there is little reason to expect that the restrictions which have been imposed in New South Wales, Victoria, and Queensland, as well as in South Australia, will be repealed in the last-named colony. White labour is always jealous of coloured competition, and will insist on its exclusion. When the rule of the south is terminated, and the north, either by itself or by a union with North Queensland or North-West Australia, obtains home rule, this may be altered, and the undeveloped mineral wealth and tropical luxuriance of the soil may be turned to account. Horses and cattle seem also to thrive, although the summer is too hot for sheep. That all these sources of wealth exist is abundantly proved. It is obvious, too, that the good harbours of South Australia, and its geographical position, which renders it the future highway to Europe, must ensure the eventual prosperity of the country. The energy which enabled a handful of people, less than 200,000 in number,

to establish a telegraphic line across the continent will ultimately carry the railway to Port Darwin. Nearly five hundred miles of the trans-continental line are already opened, and it is intended to provide for the expense of the remaining 1,400 by making grants of alternate blocks of land. Even if this gigantic scheme should not be carried out, it is certain that a line of rail must link North Queensland, and thereby New South Wales and Victoria, with Port Darwin, already the point where Australia is telegraphically connected with the rest of the world. This port will thus become the centre of passenger traffic, if not to Europe, at least to India and China.

All these anticipations are put forward pleasantly in Mrs. Daly's book, without any attempt at style or embellishment. It contains the personal experience of a lady who cheerfully encountered more than her share of hardship and adventures both by sea and land. Some of her anecdotes are strange, some are pathetic, none more so than her account of "Gentleman George." Some are amusing, such as this account of an interview on a Sunday between the Cabinet at Perth and some diggers *en route* to Adelaide, whom it was desired to divert to the newly-found gold-fields:—

"A capital speech was made by the Minister for Lands, who was listened to quietly and without interruption, as he unfolded his plans and dilated upon the important discoveries that had been made. At last one of the diggers, not 'worse' than the rest, but who was in the solemn and grave state of insobriety, to my husband's amazement, got up, and steadying himself at the table, rebuked the Ministry for breaking the Sabbath by calling a meeting on that day for such a purpose; he grew eloquent and warmed with his subject till the whole party of diggers chimed in and supported him. The Minister sat down in disgust, and in vain appealed to my father for an explanation.....the meeting broke up in great disorder, though the men seemed upon the most affectionate terms with the Ministry, and wanted to call for drinks all round!" &c.

The last two chapters of Mrs. Daly's volume are not original. They are beyond all question the most instructive in it, and are confessedly extracts from contributions by the Rev. Julian Woods to the *Sydney Morning Herald*, and by "Overlander" to the *Australasian*. The latter thus sums up:

"Here we see the same things going on that happened in Queensland thirty or forty years ago. We see the usual conquest of civilization, and the same indifference to recognize it on the part of most practical men. We have the same rough life, the same difficulties with the natives, the pioneers are the same. Some prosper, some soon die, some return to abuse the country in which, as a rule through their own incapacity, they have failed. There is a great future before the country. Its mineral resources, I believe, are enormous. Rich deposits have been found of copper, iron, lead, also silver; and not only is there a large area suitable in the highest degree for pastoral purposes, but also land specially adapted for tropical agriculture."

When an Irish author writes about Irishmen he is seldom strictly impartial, and Mr. Hogan, in attempting to avoid the sin of depreciating those who could not sympathize with all his views, has fallen into the mistake of praising all his countrymen who have made Australia their home, whether they were rebels of 1798 or "men of '48," the chief objects of his admiration, whether

they were at the Eureka Stockade (where Mr. Hogan forgets to tell us that several officers and soldiers were killed in performing their duty), or in attempting to escape from Tasmania they broke their parole, or their talents were exhibited in picking pockets like Barrington, or they really distinguished themselves by eminent service in the highest executive offices in every Australian colony.

Yet while his critics must demur to this indiscriminate praise, they can heartily endorse his well-drawn characters of Sir John O'Shanassy, Sir C. Gavan Duffy, Sir William F. Stawell, W. C. Wentworth (who did not call himself an Irishman), Mrs. C. Chisholm (who had nothing in common with the Irish except her religion), and others. As we have said, every one is praised, but a not unnatural bias leads Mr. Hogan to exalt the native Irish race rather than the Anglo-Irish, although any one cognizant of the facts knows that in very many instances success both in public and commercial life has fallen to the share of the latter. The same tendency leads him to dilate on the Roman Catholic clergy, their schools, convents, and establishments—indeed, one of his chapters reads like a Catholic calendar; while he omits any mention of distinguished clergy in the Anglican communion, such as the Dean of Melbourne, identified though he has been with the city since the foundation of the diocese, an Irishman respected by all, although he has not saved 250,000*l.*, the sum which, we are told, was amassed by the Rev. Dr. Backhaus on the Sandhurst gold-field, and with which he generously built a Roman Catholic cathedral and endowed a see. Our author has turned his attention too exclusively to politicians and ecclesiastics he likes. Many Anglo-Irish by their exertions have realized for themselves wealth and social position of which they may be proud. To take the instance of Sir Robert Torrens, whose Act for the simplification of titles and of conveyancing has worked more practical benefit, both in Australia and in this country, than has been effected by more showy legislation, his great achievement is not alluded to, although his name is once casually introduced. Several extracts are supplied from speeches of Mr. W. C. Wentworth and others, which give a high idea of colonial eloquence and vigour of thought. The prologue written for the first dramatic performance in New South Wales by the pickpocket Barrington is printed at length, and will afford much amusement, although we scarcely can agree that "it may well be doubted whether Richard Brinsley Sheridan himself could have bettered this original and historical prologue."

Mr. Inglis has produced the natural sequel to his former work, "Our Australian Cousins." As he owns to the knowledge of a great fault in his "exuberance of expression," we can say without offence that we quite agree with him, but would comfort him with the reflection that he shares this defect with many orators and authors of the present day; but making due allowance for this weakness, the reader of his pages will not only enjoy them, but will rise from the perusal with sanguine hopes of the future of New Zealand. True it is that travellers see the same facts and draw different con-

clusions. Our author, speaking of the splendid harbour of Auckland, says:—

"For instance, there is a well-endowed harbour trust, which has a near prospect of an income of half a million per annum, and an agitation has even now been commenced in favour of making the port free in the widest sense. Large reclamations have been and are being made; spacious wharfs run out into deep water. The reclaimed land is let on fifty years' leases. So valuable is it that the trustees get 10% per foot per annum for the first twenty-five years, and an enhancement upon that of fifty per cent. for the second twenty-five years."

Mr. Froude, in his recent account of New Zealand, describes these same works as a prodigious waste of money certain to end in financial ruin. Probably the truth lies between these contradictory assertions. Harbour trusts and port accommodation would seem to be almost a craze with the New Zealand colonists. We read of marvellous works and stupendous engineering at Napier in the northern, and at Dunedin and Timaru in the southern island. This enterprise excites the admiration and enthusiasm of Mr. Inglis. In course of time the expenditure on these and other public works may become reproductive, if by steady improvement New Zealand grows up to the extravagant expenditure already incurred; but our exuberant author will probably in his calmer moments own that even the Britain of the South must grow great by degrees.

The object of Mr. Hazell and Mr. Hodgkin was to obtain trustworthy information regarding the prospects of intending emigrants to the Australasian colonies. Abstaining from dogmatism, they sum up fairly and clearly the arguments and reasons they heard on either side of the question. They report that the working classes keenly oppose almost every form of emigration, but they point out that while high wages—kept at an artificial height by the action of the trades unions—do not necessarily imply that work is abundant, neither does the absence of a demand for labour by any means imply that there is no opening for labour. On the contrary, for a steady man they consider that this exists, even at the present time of (probably) temporary depression. The writers give some interesting details of agricultural settlements for labouring men, with or without a little capital, recently set on foot in New Zealand, both by the Government and by private persons, which seem to promise well.

#### *Haarlem the Birthplace of Printing, not Mentz.*

By J. H. Hessels, M.A. Cantab. (Stock.)

THIS is a difficult book to read and a more difficult book to review fairly, because the manner in which even the preface is written is so painful, not to say offensive in tone, that the reader feels inclined to lay it down and proceed no further. Dr. Van der Linde is not a writer whom we regard with admiration, or one who can lay claim to any large amount of scholarship. Yet on this very account the true scholar would either leave him alone, or else, strong in his own superior grasp of the truth, deal out to him a courtesy which he himself may fail in. Not so Mr. Hessels, who prefers a form of personal abuse which suggests that he graduated in Holland at the time of 'Scaliger Hypobolimus' rather than in a modern English university. We open Mr. Hessels's book to

learn what can be said for Haarlem as the birthplace of printing, not to read "a little story which was told me on the Continent last January by a gentleman of undoubted veracity, who had in turn heard it from another person, to whom Dr. Van der Linde had himself told it," &c. Nobody cares to know why Dr. Van der Linde left Holland, or that he enforces his arguments "by very coarse and scurrilous abuse of every Dutchman and every foreigner who has ever spoken or written a single word about the subject that did not please him." The "Oberbibliothekar" of Wiesbaden may be as ignorant a braggart as Mr. Hessels paints him, as full of "boasting utterances" as Gutenberg is here described to us; but whether he be so or not has absolutely no interest for those who are seeking only for the facts of Janszoon Coster's life and work. We desire no measure of the relative powers of research possessed by Dr. Van der Linde and Mr. Hessels, but solely a scholarly comparison of the claims of Gutenberg and Coster to the invention of printing. This will be sought in vain. Mr. Hessels's book places in the strongest light all that can at present be said for Coster, but his case against Gutenberg is that of a prosecuting counsel; it consists in abuse and an attempt to discredit quite out of harmony with that finer sense which, indifferent to party, seeks only for historic truth. It is the existence of this sense which intensifies our admiration for scholars of the type of Mark Pattison or Henry Bradshaw, and we confess to a feeling almost of despair when we come across a work dealing with a point of mediæval history which falls so short of their standard.

Mr. Hessels wants neither ingenuity nor erudition; he has collected and arranged with great skill all that was accessible with regard to Coster and the works attributed to him. More than ever the singular position and real importance of these works, the undoubted mystery which surrounds their origin, are impressed upon us as we read Mr. Hessels's chapters. But they do not force upon us Mr. Hessels's dogmatic conclusion as to the claims of Haarlem. It is not only necessary to establish the claims of Haarlem, but to demolish those of Mentz, and this we do not think Mr. Hessels has in the least achieved. There is scarcely an argument he has used against Gutenberg which could not be applied with double force to Coster. Mr. Hessels finds himself at his "wits' end how to explain the profound silence preserved for at least fourteen years (1454-68) by every one at Mentz and in Germany about an inventor"; but surely this is nothing to the period which elapsed before the silence with regard to Coster was broken. Indeed, we cannot do better than cite Mr. Hessels's preface, slightly modified, to express our doubts with regard to Coster's claim:—

In short, I believe I may say that those who wish to maintain that Coster is the inventor of printing will be under the necessity of explaining how printing could have been fully and openly carried on at Haarlem for more than twenty-five years (1446-1474), during which rival printers worked at Mentz and claimed to be first printers, without any of those who must have known, and ought to and would have spoken, if printing had been invented at Haarlem, saying one word about it, not even the

inventor himself, though he was robbed by men who continued to reap the benefit and glory of "his invention," and to advertise it for more than twenty years in books which were undoubtedly common in Holland. The worshippers of Coster will further have to explain why from 1446 to 1568 we do not hear of any more solid testimonies in favour of their hero than those of the Abbot of Cambray and Ulrich Zell, neither of which refers to Coster by name.

Mr. Hessels has certainly contributed to our knowledge of the Costeriana, but he is very far from demolishing the strong claims of Mentz to be considered the birthplace of printing.

*Commentary on St. Paul's First Epistle to the Corinthians.* By F. Godet. Translated from the French by Rev. A. Cusin, M.A. 2 vols. (Edinburgh, Clark.)

*St. Paul's First Epistle to the Corinthians: with a Critical and Grammatical Commentary.* By C. J. Ellicott, D.D. (Longmans & Co.)

PROF. GODET is well known as a laborious commentator on the New Testament, and most of his works have been rendered into English. The present volumes resemble in character their predecessors. They show that M. Godet is "familiar with the works of the best commentators"; careful, judicious, reverent; actuated by a sincere desire to get at the meaning of the apostle's words, and to set it forth perspicuously. Indeed, the book is written in a style fitted to attract the theological public. It is not meant for scholars exclusively, though it is worthy of their attention, neither is it exactly adapted to the general reader; but it will instruct the student and ordinary preacher who needs an intelligent guide. Pitched in a conservative key, the commentary seldom offends by an extreme or obtrusive dogmatism, though a doctrinal system evidently underlies the professor's notes. One thing is but too apparent, and this the abundance of comment on the epistle. Two octavo volumes are occupied with the elucidation of sixteen chapters, so that full light on every point may be reasonably expected.

Many examples of the successful exposition of verses and of questions arising out of them might be quoted. We may refer to the discussion of the four parties in the Corinthian Church mentioned in the twelfth verse of the first chapter, where the different views of critics respecting these parties are carefully summarized, with the writer's own opinion appended. M. Godet comes near the true solution, but does not exactly reach it. The following remarks are good and pertinent:

"Ver. 16. 'But if any man seem to be contentious.....we have no such custom, neither the Churches of God.'—Holsten and others regard this saying as a kind of confession that the apostle feels the insufficiency of the proofs which he has just alleged. But such a supposition would do violence to his moral character, and Paul's words do not really signify anything of the kind. They simply prove that there are at Corinth controversial spirits, who, on such a subject, will never tire of arguing and raising objections indefinitely. That does not mean that, as to himself, he does not regard the question as solved and well solved.—The word *δοκεῖν* is used here in the same sense as iii. 18, x. 12, Gal. vi. 3, to denote a vain pretence. Undoubtedly nobody takes glory from a fault, such as love of disputation (*φιλονεικία*); but Paul means to say: 'If any one wishes to



play the part of a man whom it is impossible to reduce to silence, who has always something to answer..... This was one of the natural features of the Greek character. The principal proposition does not correspond logically to the subordinate one beginning with *if*; we must understand a clause such as this: 'Let him know that.....' or: 'I have only one thing to say to him, namely, that.....' I cannot understand how eminent critics, such as the old Greek expositors, then Calvin, de Wette, Meyer, Kling, Reuss, Edwards, could imagine that the custom of which the apostle speaks is that of disputing! The love of disputation is a fault, a bad habit, but not a custom. To call the habit of discussion an ecclesiastical usage! No. The only custom of which there can be any question here is that on which the whole passage has turned: women speaking without being veiled. Paul means that neither he, nor the Christians formed by him, nor in general any of the Churches of God, either those which he has not founded or those properly his own, allow such procedure in their ecclesiastical usages; comp. xiv. 36, 37, where the idea simply indicated here is developed."

The chief fault in the work is its diffuseness; and one thing which has helped to create this is the enumeration as well as the criticism of the textual Greek readings, and the statement of different opinions, which are often combated. The author should have taken one text—for instance, the Constantinopolitan, to which he is most inclined—and noticed only variations that materially affect the sense in particular instances. The enumeration of opinions might have been judiciously abridged by a selection of the weightiest. Here the views of De Wette, Meyer, and Heinrici might have sufficed; but there is a desire to oppose Meyer's sentiments. M. Godet is right in paying respect to Holsten; but Rückert, Hofmann, and other commentators are not worth quoting or opposing.

The length of the volumes has also been increased by the explanation of Greek words, their construction and derivation; by the treatment of prepositions and the cases they govern, &c., instead of simple references to Winer's grammar and Grimm's lexicon. A page is devoted to the meaning of *διακρίνειν* in xi. 29; and it is surely a modern refinement to proceed on the assumption that St. Paul selected his words with special care. Yet, for example, in commenting on x. 1, M. Godet says:—

"The verb in the imperfect, *ἦσαν*, were, denotes a state which is prolonged, while the crossing of the Red Sea having been an event of the day is denoted by the aorist (*διήλθον*).—The preposition *ὑπό*, under, is construed with the accusative, because it has not merely a local sense here, but expresses the moral notion of protection: they were under the shelter of the Divine presence manifested by the cloud."

And what sober critic could imagine that the *μη γίνεσθε* in xiv. 20 "gives it to be understood that the abandonment to a sort of childishness had already begun among the Corinthian Christians"? or that in i. 28 "the neuter form of the three adjectives, *foolish*, *weak*, and *vile*, contrasted as it is with the masculines preceding, the *wise*, the *mighty*, the *noble*, is not used accidentally; these neuters indicate a mass in which the individuals have so little value that they are not counted as distinct personalities"? The fashion of deducing from the precise words of the apostle things he never thought of lessens the value of the com-

mentary. It is absurd to suppose that the sacred writer was so minutely anxious about words as to use *παρέλαβον*, *I received* (xv. 3), without regimen designedly, "leaving it in all its generality, that it might embrace both human tradition and divine teaching."

Among the various questions which the apostle treats of in this epistle are Baptism, the Lord's Supper, the Resurrection, and the nature of the body in another life. On these and several other topics requiring extended comment Prof. Godet's remarks are not so satisfactory as they might be, partly because of his dogmatic prepossessions, and partly from deficient acuteness. Doctrinal bias may be seen in pp. 298–302 of vol. i., and at p. 346, &c., of the same volume, respecting Baptism. The short essay at the latter place is perfunctory and misleading. The subject of the Resurrection of the Body occupies no fewer than 130 pages in the commentary, and the expositor has evidently expended great labour upon it; but his endeavours to show St. Paul's consistency with himself and with Revelation xx., xxi., are not entirely successful. It is unfair, however, to expect the higher criticism from a conservative theologian of M. Godet's stamp. Notwithstanding its various shortcomings, the work is highly respectable, and should not be neglected by the student of Scripture. If it shows the conservative divine rather than the free and independent critic—the apologetic expositor and sensible commentator, not the acute theologian—the general eulogist of St. Paul rather than his discriminating interpreter—it still ranks above many of its predecessors.

The commentary of Dr. Ellicott on the same epistle is of a different character, being grammatical and critical in the main, as are the former commentaries of the same author, who tells us in the preface that he has been led to criticize rather than follow any one of the expositors consulted, that he has given great attention to the text, and has studied the ancient versions and Greek expositors more closely. The plan is the same as before, with some enlargement and more mastery of the materials.

The readings chosen by the bishop are usually correct. In fact, this part of the work is the best. The judgments pronounced are good, the occasional departures from his predecessors being nearly always right. Dr. Ellicott is a safe guide here. The volume generally exhibits carefulness, labour, discernment, textual perception, and wide reading. In its sphere it has no equal.

It is superfluous to say that many of the notes are good and appropriate, as might be expected from one who has studied the New Testament for many years, and consulted a multitude of books written to explain it. We confine ourselves to a single specimen:—

"ὥστε γὰρ κ.τ.λ.] 'For as in Adam all die, so also in Christ shall all be made alive;' confirmatory explanation of the preceding verse, the contrastive ὥστε ('*pér vim eam* [comparativam], quam habet *ὡς*, usitato more auget atque effert,' Klotz, 'Devar.' vol. ii. p. 768) bringing out the full significance and contrasted relations of the *δι' ἀνθρώπων* in each member of the foregoing verse. Two points require careful consideration,—the meaning of *ἐν* in each member, and the latitude of the meaning of *πάντες*. As regards (1) the meaning of *ἐν*, there can be no reason

for departing from the prevailing reference of the preposition (in the case of persons), to the 'sphere,' 'substratum,' or 'basis' (see notes 'On Gal.' i. 24, ii. 17, and comp. above, ch. vii. 24 and notes in loc.), in which, or on which, the action takes place. The preposition will thus in each member of the verse specify the one in whom, as it were, the *πάντες* were included, or (more probably) on whom they depended as the basis (comp. Winer, 'Gr.' § 48. a. 3, d), whether in reference to τὸ ἀποθνήσκειν or to τὸ ζωοποιεῖσθαι. All die in Adam; human nature, as Cyril (Cram. 'Cat.') says, being condemned in him: all are quickened, or made alive, in Christ. His vivifying power being imparted to all. It is more difficult (2) to decide on the latitude of the reference of the second *πάντες*, many of the best interpreters (Augustine, Grot., Beng., al.) considering that the *ἐν Χριστῷ* and the use of the term *ζωοποιεῖσθαι* rather than *ἐγείρεσθαι* or *ἀνίστασθαι* must limit the reference to believers: so also Weiss, 'Bibl. Theol.' § 99, vol. ii. p. 72 note (Transl.). As, however, the first *πάντες* must, by the nature of the case, include all ('*omnes filii hominum*, Sy.), and as the second *πάντες* cannot, on any sound principles of interpretation, be regarded as quantitatively different from the first, especially in a studied antithesis like the present (*ὥστε—οὕτως καί*),—we adopt, with the Greek interpreters, the inclusive reference, and regard the *ἐκαστος δὲ κ.τ.λ.* in ver. 23 as guarding, and designed to guard, against any misconception of the inclusiveness: see Theodoret in loc., and comp. Origen (Cram. 'Cat.'), who appears to have taken the inclusive view, though he has failed to make his meaning perfectly clear. Christ will quicken all; all will hear His voice, and will go forth from the grave, but not all to the true *ἀνάστασις* ζωῆς: see John v. 29. The general truth is well expressed by Bp. Martensen,—'the unconditional destiny of all men is immortality; but we at the same time teach that mankind are only saved conditionally, by being born again, and made holy,' 'Chr. Dogmatics,' § 274, p. 454 (Transl.). The use of *πάντες* in Rom. v. 18 is similarly inclusive; see Meyer in loc."

Had the author always written thus we might have awarded him unqualified praise. But his miscellaneous details and the usual character of his notes are open to objection. He has pushed grammar and criticism too far, so that matters unnecessary and useless are often brought in, or artificial distinctions paraded, as if the text could bear them. Examples of this sort are abundant, such as—

"*μικρὰ ὄντι*] 'a little heaven;' almost, 'a very little' (*καὶ βραχεία οὐρα*, Chrys.), the epithet preceding the substantive, and so being in the position of emphasis; see Winer, 'Gr.' § 61. 1. b; comp. Madvig, 'Synt.' § 218."

"ὥστε] 'So then,'—consequence immediately flowing from the preceding statement, the particle, as usual, denoting 'consecutionem alicujus rei ex antecedentibus,' Klotz, 'Devar.' vol. ii. p. 771. On the difference between ὥστε with indic., as here, and with the infin., see Donalds. 'Gr.' § 596, Kühner, 'Gr.' § 586. 1, and notes 'On Gal.' ii. 13."

"τὰ βρώματα κ.τ.λ.] 'meats are for the belly;' appertain to, are intended for: the *κοιλία* is designed to be their *ὑποδοχή*. The word *κοιλία* has here its ordinary and primary meaning, not *γαστριμαργία* (Chrys.): see Suicer, 'Thesaur.' s. v. vol. ii. p. 119. These things, the *κοιλία* and the *βρώματα*, have relation by way of purpose to each other; no such relation exists between the *σῶμα* and *πορεία*; compare Origen (Cram. 'Cat.') in loc."

At chapter iv. 8 there is an unsatisfactory note on *γε*, which is not so good as the corresponding account in Grimm's lexicon.

The pages are studded with allusions to grammarians, philologists, and lexico-

graphers; and their views on particles, prepositions, cases, tenses, moods, with the distinctive shades of meaning belonging to them, are readily noted. There is a superabundance of such knowledge, for words may be pursued or persecuted into refinements alien to the mind that used them, and the fine threads drawn out of them may be the manufacture of modern ingenuity. Such manipulation may suit classical, but it is hardly applicable to Hellenistic Greek. It is certainly strange to a mind like St. Paul's, energetic and impetuous, which could not endure minute patience in the selection of words and the arrangement of particles, especially during dictation. The accumulation of such niceties is, therefore, of little value in explaining St. Paul's epistles. The apostle cannot be transformed into a painstaking and patient grammatical writer, his feelings having been concentrated on higher things; and a commentary pitched in this key tends but to narrow a noble intellect. Instead of being rewarded as the preface states, the student who patiently wades through these grammatical details is likely to lose sight of the apostle's mind in the study of minutiae.

In cases where the apostle's words need something above grammar and lexicon for their elucidation, Dr. Ellicott is not always successful. The parties in the Corinthian Church are not properly explained; and in making two distinct forms of the tongue-speaking in the Corinthian epistle and in Acts respectively, he does not see that they should be resolved into one. The exposition of the fifteenth chapter, as far as it concerns the apostle's eschatology, is defective in fulness and clearness. St. Paul's language is not considered in relation to the first resurrection—an event he appears to ignore—nor to the thousand years' reign in the Revelation. The note beginning with *ἐν τῇ παρουσίᾳ αὐτοῦ*, at his coming, is unsatisfactory and inferior to De Wette's; while that on the twenty-eighth verse of the same chapter slurs over a difficulty and takes refuge in Waterland. The bishop's theology, though conservative enough, is sometimes loose and evasive, though he can be more orthodox than Calvin.

Among the commentators followed, too much attention is given to Hofmann. The head of the Erlangen school is already dead as an expositor in Germany, and his commentaries are disregarded, because they are full of artificial and grotesque lucubrations. Greater discernment is shown in Dr. Ellicott's indebtedness to De Wette, to whom he appears to owe more than to Meyer or any recent commentator. But in translating or copying De Wette—a fact not always acknowledged—the bishop should adhere to his original, else he is liable to err, as in p. 275, where Ulrich becomes "Ulrici," with his "suggestive comments." The Halle professor did not write like the Zurich one in the 'Studien und Kritiken.' Heinrich's commentary on the First Epistle to the Corinthians has been little used by Dr. Ellicott; and Holsten, one of the best critics of St. Paul's epistles, is ignored. The Hebrew scholarship of the bishop seems shaky, else he would not derive *ἡδὴ* from *ἡδ*; where his Hebrew is taken from De Wette it is, of course, correct.

The "Commentary" does not proceed from

a scholar of comprehensive mind or philosophic thought, but from one who has dealt too long with minutiae to be free enough in approaching a right estimate of the ideas peculiar to St. Paul. His groove is narrow; and any attempt on his part to go beyond it tends to failure. But the work has a value of its own notwithstanding. Its references are correct, and from the grammatical peculiarities some light is thrown upon the language of the sacred writer. A commentary of a higher stamp on this epistle is still needed in our language.

*Copyright: a Manual for Authors and Publishers.* By Alfred Howard. (Griffith, Farran & Co.)

THE idea of this little book is good. It is to give a thoroughly practical and intelligible account of the law of copyright for the benefit of authors and others who do not want to have to refer to cases or Acts of Parliament. With a little more care in the arrangement of his matter and in making his meaning plain the author might have produced a most useful work. The law is stated concisely and correctly, but there is a certain looseness of expression which is always dangerous when treating of legal subjects, and especially so when a work is intended for lay readers. For instance, Mr. Howard defines copyright so as to make it include the right of an author in an unpublished manuscript. The word is no doubt often used loosely in this general way; but such a use in a work of this description is liable to cause considerable confusion of ideas unless it is distinctly understood that the common law right which exists before publication is entirely distinct from the right given by statute after publication, to which alone the term *copyright* is properly applied; and this is the more important as there are some passages which might lead readers to believe that some right after publication may exist apart from that given by statute, which it is now clearly settled is not the case. The author has entirely mistaken the effect of the decision of the Court of Appeal in the recent case of *Tuck v. Priest*, to which he alludes at p. 18. That decision was not based on any common law right whatsoever, but proceeded entirely on the ground of statutory copyright, which it was held existed in works of art before registration, notwithstanding the fourth section of the Art Copyright Act. It is hardly necessary to say that the conclusions drawn from the supposed decision cannot be accepted as correct.

The commencement of the second chapter is calculated to spread dismay amongst a considerable number of authors. "Originality," it is said, "is the essence of copyright." If this were strictly accurate a good deal of literary, not to mention artistic property would, we are afraid, stand on a most insecure basis. But it soon appears that "originality" is used in a purely Pickwickian sense, and the author only means that in order to be entitled to copyright a work must not be simply a copy of another. When we remember that directories, trade circulars, and photographs are entitled to protection, it can hardly be said that originality, in the ordinary acceptance of the term, is of the essence of copyright. The most useful part

of the work is undoubtedly the chapter on registration. Here authors and publishers will find full instructions as to how, when, and where they should register. It is scarcely credible what dangers and difficulties are involved in so (apparently) simple a process. It is only necessary to enter the title of the work and one or two more short particulars. No one would think that a mistake could be made, and yet we believe that more copyright actions fail from the defective registration of the plaintiff's title than from any other cause. Therefore a study of this chapter may be recommended to all who are interested in securing the copyright in any work, whether literary, artistic, or dramatic, for each class has its own peculiar difficulties. With regard to international copyright, we think that Mr. Howard considerably exaggerates the obstacles in the way of carrying the Berne Convention into effect in this country, and after reading the Act of 1886 and the Convention we do not believe that his principal objections, as stated at pp. 45 and 46, really exist; but the question is too long to discuss.

On the whole, there is a good deal of information of a practical kind to be gained from this book, but, as has been said, its value is diminished by the want of arrangement and the carelessness of style. As an example of the latter we may quote the following sentence: "The publisher of a review who employs an author on terms that the copyright shall be the publisher's and shall be paid for by him, shall when paid for have the copyright as if he were the author." The meaning, of course, is plain, but that such a passage should occur shows that the work has not been properly revised. The value of the book might have been considerably increased by the addition of a few good forms of agreements between authors and publishers, and otherwise applicable to the business of literary men. Such forms are badly wanted, and we hope will soon be forthcoming; but they must be carefully prepared by some one acquainted with the details of the publishing and editorial business as well as with the law of copyright.

#### SCHOOL-BOOKS.

*Cassell's Combination Test Cards.* (Cassell & Co.)—Messrs. Cassell & Co. have published sets of questions for each of the standards above the first. The cards are conveniently arranged in separate cases for the different standards. The questions on arithmetic, grammar, and geography seem carefully assorted and not too difficult. The publishers supply with each packet the answers to the sums; no answers, of course, are given to the questions in grammar and geography; but it would have been a boon both to teachers and scholars if a few typical answers on these two subjects had been given, showing how examination exercises may be at once accurate, comprehensive, and succinct.

*Composition Exercises.*—No. III. *A Series of Exercises for Standard VII. Key to Composition Tests.* By T. Hudson. (Griffith, Farran & Co.)—It is to be hoped there are not many teachers in elementary schools who cannot do without such assistance as this book affords. Mr. Hudson has not been particularly happy either in the choice of his subjects or their treatment. It must be confessed that in matters of fact he is sufficiently accurate, which is more than can be said of his language at all times. It is scarcely good English to say "good manners is," &c.,



or strictly accurate to say of the Chinese "their features bear a great resemblance to each other," when what is meant is that the features of all are much alike.

*Histoire de Charles XII.* Par Voltaire. With Notes, Map, and Life of Voltaire. Edited by R. H. M. Elwes. (Rivingtons.)—Mr. Elwes's edition of Voltaire's 'Charles XII.' is carefully prepared and useful. There is a sufficient supply of notes, without any excess. They are generally brief, but much to the purpose, consisting of historical information in explanation of allusions, and references to grammatical rules exemplified in the text. Useful assistance is afforded by the English headings of passages, and the map at the end of the volume contains all the places named in the history.

*Schiller's Minor Poems and Ballads.* With Historical and Literary Notes by Arthur P. Vernon. (Williams & Norgate.)—The notes appended to each poem in this volume are superabundant, with the exception of those conveying historical and literary information in illustration of the text, which are all needful and valuable. Many of the others might well have been spared, as they consist of renderings uncalled for and by no means faithful. A brief sketch of Schiller's life and his poems is given in the introduction.

*Colomba.* Par Prosper Mérimée. Edited by C. H. Parry, M.A. (Rivingtons.)—For those who possess a fair amount of grammatical knowledge, and have had some practice in translating French, this will be found a most desirable reading-book. The only fault, if any, to be found with the notes is that they are in excess of what is required. So complete is the information they supply that a student preparing for examination might well dispense with any further assistance.

*Manual of German Composition, with Passages for Translation.* By H. S. Beresford-Webb. (Rivingtons.)—The earlier portion of this volume is intended to supplement the syntax in ordinary grammars, by explaining and exemplifying the rules at greater length than is customary or convenient in such works, and giving various useful directions with regard to the arrangement of clauses in a sentence and the general requirements of style. The rules are stated with great perspicuity, and illustrated with an abundance of apt examples. They are followed by well-chosen passages from English writers for translation into German, with the assistance of notes supplying German words and proper renderings of idiomatic phrases.

*Elementary German Course.* Comprising the Elements of German Grammar, an Historical Sketch of the Teutonic Languages, English and German Correspondences, Materials for Translation, Dictation, Extempore, Conversation, and complete Vocabularies. By Franz Lange, Ph.D. (Whittaker & Co.)—The object of the series to which this work belongs is to afford special preparation for examinations. It "is not intended," we are told, "to replace the ordinary class-books used by students," and yet "a grammatical introduction has been added to each course so as to enable the student to make use of it irrespective [sic] of his own school grammar." Without pretending to understand how these statements can be reconciled, we have no hesitation in saying that the elements of German grammar are here set forth with a clearness and fulness well suited to meet the wants of those preparing for examination. The English and German correspondences consist of lists of words nearly identical in both languages, which are intended to be learnt by heart. A single page is devoted to a brief historical sketch of the Teutonic languages. The materials for translation, &c., comprise passages of German, with German questions on each for conversation, passages of English, and grammatical questions. In one of the German passages occurs the strange statement that in ancient Sparta the ephors numbered five hundred, and in another a well-

known saying of Leonidas is attributed to Antigonus.

*Der Bibliothekar: Schwank in vier Akten.* Von Gustav von Moser. Edited, with Literary Introduction and Notes, by Franz Lange, Ph.D. (Whittaker & Co.)—For the purpose of conveying a knowledge of good conversational German this play, the original of 'The Private Secretary,' is all that could be desired; but it is too slight and superficial to be satisfactory on other grounds to an English reader, though the scenes are laid in England and the characters are supposed to be English. It is neither more nor less than a farce, the fun of which consists mainly "in unexpected incidents, in grotesque and often extravagant situations," requiring the aid of good acting to amuse spectators who are not hard to please. The editor's notes afford all the assistance a student can require.

*Zopf und Schwert: Lustspiel in fünf Aufzügen.* Von Karl Gutzkow. Edited, with Literary Introduction and Notes, by Franz Lange, Ph.D. (Whittaker & Co.)—This historical play has all the attractiveness of an entertaining comedy, and at the same time furnishes a faithful representation of court society under Frederick William I. of Prussia. The characters, particularly that of the king, are drawn with lifelike vigour, and the dialogue is interlarded with rich humour. Hence the reader is at once amused and instructed. Some of the notes seem scarcely required, but all abound in useful information, giving the literal meaning and grammatical construction as well as suitable renderings of idiomatic phrases. The etymology of words is also traced out at length.

#### OUR LIBRARY TABLE.

*The British Army: its Regimental Records, Badges, Devices, &c.,* by Major J. H. Lawrence Archer (Bell & Sons), is intended "to supply, in a convenient form, an epitome of the several regimental records of the British Army." With these words the preface commences, and we must admit that the conception of the book before us is good. If the idea were properly carried out, 'The British Army' could not fail to be a useful book of reference. Major Lawrence Archer has carried out his scheme successfully as regards condensation, giving as much as could be desired, and omitting judiciously all matter not called for by the plan of the work. A book of reference is, however, valueless if not accurate, and to judge by a few samples, we fear that accuracy cannot be regarded as the compiler's strong point. We will justify this assertion by a few proofs. In his sketch of the 5th Lancers Major Lawrence Archer makes no mention whatever of the regiment having been disbanded, and only reappearing in the Army List in 1856. Again, it is stated that the Scots Guards lost their regimental papers during the fire at the Tower in 1841. This is not the case; no papers were then lost, the regimental records having been consumed many years previously in a fire which burnt the orderly-room. The list of the regimental colonels is also incorrect, the names having been omitted of three officers who were colonels between 1862, when the Duke of Cambridge was transferred to the Grenadier Guards, and 1883, when the Duke of Connaught received the appointment. The three officers in question were General Sir John Aitchison, General Lord Rokeby, and General the Right Hon. Sir William Knollys. In the record of the 93rd Highlanders it is stated that the regiment embarked from Ireland for Gibraltar in January, 1878, whereas it should have been January, 1879. In another part of the book it is asserted that Lord Mayo's conference with Shere Ali took place in 1870. As a matter of fact it occurred in March, 1869. Judging from the above mistakes and omissions, it is probable that if the whole book were carefully examined many other errors would be detected.

*The Fortunate Lovers*, a translation from the 'Heptameron' of Margaret of Navarre by Mr. Arthur Machen, and edited by Miss A. Mary F. Robinson, is published by Mr. Redway. We have certainly no quarrel with the translation from the French of certain of the novels of the 'Heptameron,' the reversion to their old title (not, it is true, either a very authentic or a very appropriate one) of 'The Fortunate Lovers,' and the issuing of them in a pretty volume, with a pretty etching by Mr. Jacob Hood, and a cover emblazoned and floriated with stars and serpents and sunflowers and the arms of France and of Navarre. The 'Heptameron' is itself, and independent of externals, an exceedingly pretty book—a much prettier book from the literary point of view than Miss Robinson herself allowed in her monograph on the author or allows here—a book the "impropriety" of which has been grossly exaggerated by people who have never read it—a book of interesting and rather puzzling authorship, and lastly, one which strikes the key-note of a certain time better almost than any other single work. There has evidently been no difficulty in selecting rather more than a third of the whole collection, and the choice might, if the translator and selector had pleased, have been larger, though we should not ourselves have chosen the rather long-winded tale of Florida and Amador. Mr. Machen has done his task very well, giving sufficient, but not excessive colour of archaism to the style, and avoiding, as far as we have noticed, those unlucky stumblings into modernity which some archaizing translators do not avoid. The book may be recommended to all who wish to understand that singular mixture of piety and voluptuousness which distinguishes the French, and to some extent the English Renaissance. Miss Robinson's introduction is not free from somewhat unnecessary floriture of style; and we may suggest that such a curious and inappropriate piece of slang as "that fanatic 'various professor,' applied to a person of the sixteenth century, does not pair off well with elegancies about "large eyes and white throats," "smiles of pathetic radiance," and so forth. Still, these things are trifling. But it is surely a pity to impress on probably unwary readers the notion that the personages of the 'Heptameron' can be identified with any sort of certainty. Miss Robinson, following divers ingenious French critics, and improving upon them, gives a complete table of *dramatis personæ*, in respect of which we venture to say in all courtesy that there is not the slightest evidence deserving this name to support one single attribution of it. If anybody chooses to identify the gracious company who journeyed from Cauterets with Margaret herself and divers ladies and seigneurs of the time, of course he may; but there is just as much and just as little reason for it as for the precision with which certain learned editors of Rabelais give the same and other persons as representing each one of the grotesque and apocryphal monsters of the *songes drolatiques*. Further, Miss Robinson does not approach the actual problem of the authorship of the 'Heptameron,' which (for all Brantôme's certainty about his grandmother and the inkhorn) is by no means settled. Yet again it is impossible to agree with her when she finds the "real salt of the 'Heptameron'" in its being composed of mere scandalous stories of the actual court life of the day. That may have been the interest then; it is not the interest—at least it ought not to be the interest—now. It is to degrade a really charming work of art and of literature to make its chief attraction consist in tittle-tattle about some real Emarsuites and Nomerfides, or in the fact that some of the stories which Emarsuite and Nomerfide told so prettily and so coolly were fact or gossip of the day. Books are not preserved for three hundred years by such salt as this. It is because Margaret, or the set of ladies and gentlemen and men of letters who clustered round her, managed to

make this tittle-tattle illustrate a peculiar phase of society in a really literary, sometimes even in a quasi-poetical fashion, that the 'Heptameron' is alive and charming; that the not unaccommodating piety of Oisille, the brusque libertinism of Hircaen, the petulance of that earlier Miss Notable, Nomerfide, and the gracious ladyhood of Parlamente (there is no such lady as Parlamente in all the French and Italian novel books) hold their ground. Turn the book into a scandalous chronicle, a "society journal" (Miss Robinson actually makes the comparison) of the sixteenth century, and it becomes simply a mawkish and ineffective reflection, or anticipation rather, of the infinitely better work of Brantôme. However, though there is this serious critical difference between us and Miss Robinson, we owe her thanks for having put in a worthy form before a new public a work to a great extent forgotten, and most assuredly not deserving forgetfulness.

It is but fair to take the *Confessions of a Young Man* (Swan Sonnenschein & Co.) in the way in which they are put forward by the author, Mr. George Moore, who has shown himself capable of better work than this. They will then be accepted as the confessions of one Edwin Dayne, a disagreeable young man, of bad education and vicious habits, with a passion for literary garbage. The last chapter begins with an apostrophe to the "hypocritical reader," who is supposed to ask why he has been forced to read the book; the more obvious question why the book has been written is answered in the previous chapter. Mr. Dayne is furious at "the shameless combinations entered into by librarians," who it seems do not keep Mr. Moore's novels: "In England as in France those who loved literature the most purely, who were the least mercenary in their love, were marked out for persecution, and all three were driven into exile. Byron, Shelley, and George Moore," &c. If Mr. Dayne had been educated he would have learnt that one of the uses of education is to take the conceit out of a man, and he would have discovered that much of his originality was commonplace. He seems, however, to have a more than ordinary acquaintance with the French poetry and art of to-day, and it must be conceded to him that he is conspicuously frank in speaking of his vices. The one good thing in the book is Mr. William Strang's etched portrait of Mr. Moore.

*Archæologic and Historic Fragments.* By George R. Wright, F.S.A. (Whiting & Co.)—This book is a reprint of seven different articles that originally appeared in the *Journal of the British Archaeological Association*. We have strong doubts if they are all of them worthy of reappearing in this more permanent form. They are chiefly of an historical character, and display no special research. The best of the series is the opening essay, 'On a MS. List of Plays of the Year 1638,' which first saw light in 1860, at a time when Mr. Halliwell-Phillips was honorary editor of the *Association's Journal*. This MS. page, of which a facsimile is given as a frontispiece, came into Mr. Wright's hands among the papers of that well-known comedian the late Mr. Drinkwater Meadows. It contains a list of the plays acted "before the king and queen this year of our Lorde 1638." All the plays are described as performed at the Cockpit (Drury Lane), save only one day's representation of the 'Unfortunate Lovers,' which took place at the Blackfriars Theatre. The list, twenty-four in number, includes two of Shakespeare's plays, namely, 'Julius Cæsar' and 'The Merry Wives of Windsor.' But, after all, Mr. Wright's own part in this essay is but small. He gives a transcript of the original leaflet, and a brief explanation of the plays named, taken from Mr. Halliwell-Phillips's 'Dictionary of Old English Plays.' The rest of the twenty-four pages of the essay are made up of early opinions on Shakespeare, such as the well-known ones of Ben

Jonson and Milton, and of a quotation from the *Whitehall Review* on the Baconian theory of Shakespeare's writings. The remainder of the essays call for no special comment. Mr. Wright's friends will, no doubt, like to possess the little volume.

UNDER the title of *Moderna Inghilterra: Educazione alla Vita Politica* (Turin, Bocca), Signor G. Meale has compiled, chiefly from the English press of the years 1886 and 1887, a mass of information as to the details of our political manners and customs. The volume cannot have much interest (except as a curiosity) for English readers. A minute account of the constitution of Liberal associations, of what goes to make a corrupt practice at elections, fragments of speeches delivered in and out of both Houses by men of all shades of opinion—in which we find passages from Lord Salisbury, Mr. Gladstone, Sir Charles Dilke, and Mr. Smith—mixed up with specimens of feminine eloquence, can only claim attention in England on account of the purpose with which they have been strung together. This purpose is that of showing to Italians, now awakening to the importance of the co-operation of every class of the people in the work of political and social life, the nature of the machinery by which this end is to a great extent attained in modern England. In a carefully written introduction the author goes over the general situation, including the Irish question, and notes the weakness of our foreign policy and the strength of our elements of social order as compared with those which tend to anarchy. He is, however, evidently aware of other weaknesses in our system than those attaching to our foreign policy, and slyly observes that "men to do well require to be constantly menaced with ill—as with men, so with Parliaments." In conclusion, we are glad to find that modern England is pronounced not to be in decadence, and that she is heartily and warmly invited to give her hand to Italy.

MESSRS. PITMAN & SON have published in a respectable octavo *The Transactions of the First International Shorthand Congress*, of which we gave a short report when it met last year. The volume is prefaced by a brief account of the steps taken to organize the gathering by Dr. Westby-Gibson, who also contributes an interesting paper on Timothy Bright. The most scientific of the papers is that of Prof. Everett on the principles underlying shorthand. The volume has the advantage of a good index, and an appendix containing a revised catalogue of the exhibition attached to the Congress.

WE have on our table *William Wordsworth*, by J. M. Sutherland (Stock),—*George Frederick Handel*, by J. C. Hadden (Allen & Co.),—*A Ride through Syria*, by E. Abram (Abram & Sons),—*Handbook and Emigrant's Guide to South Africa* (Donald Currie & Co.),—*Deerhurst*, by G. Butterworth (Tewkesbury, North),—*Florian's Fables*, edited by the Rev. C. Yeld (Macmillan),—*Select Passages from Greek and Latin Poets*, compiled by E. H. C. Smith (Rivingtons),—*The Harpur Euclid*, Book I., edited by E. M. Langley and W. S. Phillips (Rivingtons),—*A Manual of the Andamanese Languages*, by M. V. Portman (Allen & Co.),—*The Philosophy of Words*, by F. Garlanda (Trübner),—*Elementary Text-Book of Physiography*, by W. Mawer (Marshall),—*Mechanics and Experimental Science*, by E. Aveling (Chapman & Hall),—*Handbell Ringing*, by C. W. Fletcher (Curwen),—*Painting in Oil*, by M. Louise McLaughlin (Cincinnati, U.S., Clarke),—*The Italian Masters in the National Gallery*, by H. Attwell (Low),—*Natural Resources of the United States*, by J. H. Patton (New York, Appleton),—*The Advertiser's Guardian*, 1887 (Louis Collins),—*The Calendar of the University College of Wales, Aberystwyth*, 1887-8 (Manchester, Cornish),—*Catalogue of the Anglo-Jewish Historical Exhibition, Royal Albert Hall*, 1887 (Clowes),—*Biliousness*, by A. E. Bridger (Renshaw),—*Massage Séche*, by T. Cecil (Simp-

kin),—*An Impecunious Lady*, by Mrs. Forrester (Ward & Downey),—*Jack's Yarns*, by R. Brown (Griffith & Farran),—*Derryreel* (Hamilton),—*Borrowed Plumes, Translations from German Poets*, by J. D. B. Gribble (Trübner),—*The Church of the Sub-Apostolic Age*, by the Rev. J. Heron (Hodder & Stoughton),—*Prayers for One and All, with Bible Readings* (Bickers),—*Une Grammaire Latine Inédite du XIII. Siècle*, by C. Fierville (Paris, Picard),—*Tamina*, by O. F. Gensichen (Berlin, Grosser),—*Shakespeare et les Tragiques Grecs*, by P. Stapfer (Paris, Lecène & Oudin),—and *Giason del Maino e gli Scandali Universitari nel Quattrocento*, edited by F. Gabotto (Turin, Clausen). Among New Editions we have *A Course of Elementary Instruction in Practical Biology*, by T. H. Huxley and H. N. Martin, revised by G. B. Howes and D. H. Scott (Macmillan),—*A Parents' Manual*, by the Rev. U. Z. Rule (Wells Gardner),—*Sire and Son*, by the Rev. A. White (W.M.S.S.U.),—*Love beyond the Grave*, by A. Brinckman (Palmer),—*Bumblebee Bogo's Budget*, by a Retired Judge (Macmillan),—*In Troubled Times*, by A. S. C. Wallis, translated by E. J. Irving (Sonnenschein),—and *Prince Lucifer*, by A. Austin (Macmillan).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Breviarium Romanum A. Franciscus Cardinali Quignonez, A.D. 1535, Impressum curante J. W. Legg, 8vo. 12 cl.  
Clements's (M. E.) Bible Stories Simply Told: Old Testament, 3/6.  
Dutton's (Rev. R. G.) The Discipline of Life, cr. 8vo. 2/6 cl.  
Grant's (P.) Angelic Apostasy did not Begin in Heaven, where and whence its Rise? 8vo. 5/ cl.  
Hutton's (Rev. V. W.) The Corn of Wheat, Meditations on the later Ministry, &c., of our Lord, cr. 8vo. 3/6 cl.

## Law.

Glyn (L. E.) and others' Jurisdiction and Practice of the Mayor's Court, 8vo. 15/ cl.  
Hamilton's (G. B.) Concise Treatise on the Law of Contracts, 8vo. 7/6 cl.  
Lynch's (H. F.) Redress by Arbitration, a Digest of the Law relating to Arbitrations, &c., 8vo. 5/ cl.

## Poetry.

Rodd's (R.) The Unknown Madonna, and other Poems, 5/ cl.  
Tennyson's (Lord) Princess and Maud, 12mo. 5/ cl.

## History and Biography.

Church's (R. W.) Dante, and other Essays, 12mo. 5/ cl.  
Mackenzie's (Rev. J.) History of Scotland, cr. 8vo. 5/ cl.  
Wolsey (Cardinal), by M. Creighton, cr. 8vo. 2/6 cl.

## Geography and Travel.

Anderson's (A. A.) Twenty-five Years in a Waggon, Sport and Travel in South Africa, illustrated, 8vo. 12/ cl.  
Crawford's (R.) Reminiscences of Foreign Travel, cr. 8vo. 5/ cl.  
Palestine Illustrated, by Sir R. Temple, imp. 8vo. 31/6 cl.  
Senior's (W.) Near and Far, an Angler's Sketches of Home Sport and Colonial Life, cr. 8vo. 6/ cl.

## Philology.

Bertin's (G.) Abridged Grammars of the Languages of the Cuneiform Inscriptions, cr. 8vo. 5/ cl.  
Bolton's (H. C.) Counting-Out Rhymes of Children, their Antiquity, Origin, &c., roy. 8vo. 9/ cl.  
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## FOREIGN.

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Corpus Inscriptionum Latinarum, Vol. 11, Part 1, 62m.

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Chalon (P. F.): Le Tirage des Mines, 7fr. 50.

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## ST. MARY WOOLNETH.

IN the short history of this church—"the most prominent church in the City"—prefixed to the valuable edition of its registers by Messrs. Brooke and Hallen, we read:—

"Stow says he has 'not yet learned' the reason why St. Mary's was called the church of our lady of Woolnoth. Some say its name was derived from its closeness to the beam where wool was weighed in the Stocks Market, in the Parish of Woolchurch Haw, and that it obtained its name from being *wool-neagh*, or *nigh*; but Mr. Gwilt says that it may, with more probability, and with better approximation to the present orthography, be derived, by the mere transposition of a single letter, from the words *Wul-noht*—a wool-nought—as distinguishing it from the one in whose churchyard (Woolchurch) the wool-beam was actually placed."—P. xxxii.

The former derivation is a delightful instance of "folk-etymology"; the latter is a gem of its kind. The latest solution is that of Mr. Loftie ('London,' 1887) that "Woolnoth"—"woollen-hithe" (p. 50). I have always wondered how it was possible to overlook the obvious derivation of the name, viz., from the Anglo-Saxon "Wulfnoth." The church would thus be named on the same principle as St. Benet Sherehog, St. Benet Fink, St. Nicholas Hagon, St. Martin Orgar's, &c. I have lately noted a reference to this church in a deed of 1191 by the formidable name of "Wlnotmaricherche." A similar form ("Eldemaricherche") would obviously be the origin of our St. Mary "Aldermar." In the above work 1355 is claimed as the earliest year in which "we have actual proof of the existence" of the church (p. xxxii).

J. H. ROUND.

## THE LITERATURE OF INDIA IN 1886.

A SET of papers recently issued by the Superintendent of Government Printing, Calcutta, furnish information respecting the publications registered in the different provinces of India during 1886, and enable the reader to judge to some extent of the literary progress and activity of the country. It is a pity that these reviews are not published more promptly; many of them are dated July and August last, whereas one would suppose that a short descriptive analysis of the tabular statistics of new books in each province might easily be brought out within a month of the conclusion of the year; as in the case of so many other Indian Government publications, the tardy issue impairs its value. But nevertheless an insight is obtained into the tastes, ideas, and nascent public opinion of India, which, while the daily press is still in its infancy, cannot but be of value.

Madras shows an increase of publications over those of the preceding year, the increase being observable in original matter (as compared with mere reprints) as well as in educational books. History and biography appear to be

neglected, nothing in those lines calling for note, if one may except a Canarese version of 'A Brief History of the Indian People,' brought out, it must be mentioned, by the Educational Department in Bombay. The deficiency in these branches of literature can, indeed, hardly be remedied until the study of history receives more attention in the colleges, and is more favoured by educated men. In language a better show is made—an annotated edition of part of 'Paradise Lost' with a life of Milton, 'Notes on Aryan and Dravidian Philology,' a complete Telugu dictionary, with other works. A manual of the diseases of the elephant and of his management and uses, with illustrations, the *Quarterly Journal of Veterinary Science in India and Army Animal Management*, and a Malayalam tract on cholera and its cure, claim notice among medical books. Under the head of miscellaneous publications should be mentioned the exhaustive and eloquent addresses to the graduates of the local university by the late Chancellor, Sir M. E. Grant Duff, on the educational agencies at work in Southern India, and 'Speeches of Lady Grant Duff' on female education, and on the question of providing medical aid for the women of India; while Mr. J. Adams's 'Commercial Correspondence' deserves cordial welcome as the first text-book of the kind ever published for teaching and examinations in commercial subjects and the duties of clerks, book-keepers, and others seeking employment in public offices or in mercantile careers. There is not much that is noticeable under politics except a pamphlet on 'Village Autonomy' by a native writer, describing the Indian village organization and the value of this old institution as an agency for securing a popular and cheap administration. Some useful mathematical books have also appeared during 1886.

As might be surmised, Bombay showed greater literary activity than Madras, the number of works registered in the former (1,804) being nearly twice as many as in the latter presidency. The proportion of English books was only 7½ per cent. Among these 'Rajashékara: his Life and Writings,' by Mr. Váman Shivrám Apte, M.A., is an able and critical memoir of a well-known Sanskrit poet and dramatist who flourished about the ninth century A.D., and whose works are very useful to the historian and geographer. The want of technical education is beginning to be greatly felt in India, and Mr. Dinsháh Ardesheer has written a pamphlet 'How to introduce National Technical Education in India,' giving an outline of a system, with a prefatory petition addressed to Lord Reay. 'A Proposal for a Polytechnic Academy at Surat,' on the ground of the special facilities afforded by the town for development of manufacturing industries, is a contribution on the same subject from the pen of Mr. T. K. Gajjar, B.Sc., M.A. 'A Manual of Packing and Loading Drill,' by Lieut.-Col. Hayter and Capt. H. Kelly, as well as suggestions for reducing the number of 'Native Followers attached to British Troops in Peace and War,' deal with some military questions of moment; while 'Selections from my Recent Notes on the Indian Empire,' by Mr. Dinsháh Ardesheer Taleyarkhan, contain papers and essays on some of the leading questions of the day, such as Russia, India, and Afghanistan, the armies of native states and the military reorganization of the Indian Empire, the political constitution, the native states, the invasion and annexation of Burma, Lady Dufferin's fund for female medical aid for the women of India, and national technical education in India; and 'The Journal of a Visit to England in 1883' contains the impressions of the Thakor of Gondal, a young Kathiawar chief, regarding what he saw in our country.

Marathi books showed a decrease as against the previous year, the figures being 419 and 487 respectively. Among the periodicals the *Shetaki* and the *Encyclopedia of Arts and Manufactures* contain useful information, the first

being on the subject of agriculture and horticulture. A fairly large number of dramas were produced, one of these, the 'Taruni Shikshan Natika,' being a thickly painted caricature of female education and educated young men. The author says in his preface that he is not opposed to education of women, but dislikes their receiving English education in a public school, and recommends instead that they should be given a home education like the Aryan ladies of ancient times, which appears to be also the opinion of many intelligent persons among the orthodox party. The 'Aranyarodana Natak' is a drama briefly describing a few of the grievances of the people in regard to forest conservancy, and hopes for good results from the inquiries of the Forest Commission. Most of the historical works are school-books, but there are a few exceptions. The 'Rashiyá' ('Russia') of Mr. Vishnu Raghunath Natu, B.A., is a well-written historical account of Russia in Europe and her progress in Central Asia. It is calculated to dispel the false and exaggerated notions prevailing in educated native circles about the extent and might of the Russian Empire. At the same time the British policy towards Afghanistan is not always favourably viewed. A curious description of glossaries calls for note under the head of works on language, these being glossaries of words occurring in the different reading-books of the Government school series. They are generally published by underpaid schoolmasters, and sometimes contain explanations more difficult than the word or phrase explained. It is said that these "meaning books" add greatly to the expensiveness of school education. Under the head of poetry ninety-six Marathi works were published, but most of these were reprints of mythological legends or devotional verses. They are very largely read by superstitious people, and often inculcate into the minds of the readers strange notions of God and the saints and their power. A translation of 'Local Government in England,' by Dr. Chalmers, published in the 'English Citizen Series' by Macmillan & Co., is a valuable help to Marathi readers to understand the principles and aids of self-government.

Gujrati books showed a slight decrease, more than four-fifths of them being written by Hindus. Among them we find four works on music—one on Indian vocal and other music, and three on the European fiddle, concertina, &c., an indication of the growing taste for the art. Two manuals on steam engines and boilers, and one on the art of weaving and sizing, have been written by professional Parsis for the benefit of their fellow workmen. Most of the Gujrati dramas of the year condemn social customs or practices, such as enforced widowhood, marrying young girls to illiterate and vicious sons of rich parents or to boys far younger than the girls, the habit of gambling, &c. The publications of fiction comprise fifteen translations or adaptations of English novels, such as Meadows Taylor's Indian tale 'Tara,' Mrs. Henry Wood's 'East Lynne,' 'Don Quixote,' 'Valentine Vox,' 'Baron Munchausen's Travels,' &c. An allegory or prophetic sketch called 'The Story of Vira and Dhira the Patriots' sets forth the condition of India before and after the British conquest, and the various advantages derived by her from British rule. The natives are represented as highly loyal to Government, while the invasion of India is repelled by native volunteers alone. England is represented as having gradually made important concessions to India, and the two countries as having approached each other so closely in social, moral, and intellectual conditions that the former made the latter an independent nation, which ever remembered the deep debt of gratitude, and gratefully acknowledged British suzerainty. Among miscellaneous books is one which won the prize awarded by the Gujrati Vernacular Society. An essay on 'Health,' and 'Sárvajanik Arogya,' or 'Public Health,' are useful works, the former giving some sound advice on the sanitation of private resi-

dences, wholesome food, pure water, and other necessities for the preservation of health, and the latter furnishing useful hints on public or municipal sanitation, the defects in which are notoriously felt. Another work treats of the present state of agriculture in Gujrat, Kathiawar, and Kutch, winding up with the conclusion that the land tax in British territory in Gujrat is heavier than that in the native states of that part of the country. In Urdu a new monthly literary and scientific periodical has made its appearance at Ahmedabad—a venture of interest, but one for which a brief life is predicted. The remaining modern languages spoken in the Bombay Presidency, viz., Hindi, Kanarese, Brij, Marvadi, Hindu Sindi, and Arabic Sindi, are backward in literature, but in Sanskrit there was an increase of literature during 1886, though but few consisted of original works. Among these publications 'Tápascharitam,' a well-executed metrical version of Goldsmith's 'Hermit,' claims notice. A succinct account of the economic uses and medicinal virtues of the vegetable flora of British India is a valuable addition to Marathi medicinal literature. The 'Portrait Gallery of Western India,' containing a select collection of short biographies and portraits of some of the princes of Western India and persons of distinction in the Bombay Presidency, is splendidly got up. The 'Legends of the Panjab,' by Capt. R. C. Temple, published in monthly numbers in Punjabi and English, with foot-notes, and the *Journal* of the Bombay Branch of the Royal Asiatic Society, both contain interesting matter.

Comparing the total number of publications, which was 1,804 in 1886, with the number for 1876, which was 831, it will be seen that during the last decade the number of publications in the Bombay Presidency has more than doubled, and that the progress of literature has been fairly satisfactory and commensurate with the spread of education, while both morally and politically the general tone of the publications was unobjectionable. It is also noteworthy that nearly fifty books were contributed by university graduates as against twenty in the preceding year.

Although in Bengal there was a falling off in periodical literature, the general character of the publications showed no deterioration, and in certain branches greater activity and improvement were observable. For agricultural works there seems to be a growing demand, and two works deal with the erection of buildings and thatched huts for middle-class Bengalis and the making of roads. Under biography a Bengali work on the life of Her Majesty the Queen-Emress has passed through its third edition. 'A Short Account of my Public Life,' by Nawab Abdul Latif Khan Bahadur, C.I.E., is written in a spirit of meekness and humility which cannot fail to attract the reader; while 'Main Wahi Hum' is an interesting autobiography of Damodar Shastri, an enterprising literary man and traveller who came from the Mahratta country and settled in Benares, and whose entire stock-in-trade consists of Sanskrit and his own vernacular. Three works from the pen of Babu Chandi Charan Sen were issued during the year, and in these he has ransacked records with the object of showing what oppressions and wrongs were committed by the English when they took over the government of Bengal, Behar, and Orissa, especially in the execution of Nunkomar and the spoliation of the begums of Oudh. The style, however, is inartistic and tedious. Mr. R. C. Datta, who stands at the head of the realistic school of fiction, has written an excellent work called 'The Sansar.' In spite of an awkward style, his scenes of rural and domestic life display considerable knowledge and experience of the country. A strong incentive to domestic sanitation, economy, and management is inculcated in Babu Chandra Nath Basu's 'Gárhasthyapáth,' and a much-needed lesson is imparted to children and others to induce them to become neat, clean, and tidy. For the first time a Bengali lady appears as the author of a school-book. The

most important of the religious works of the year were those contributed by the Hindu revivalists. The leader of the liberal section of the movement are men of great culture, experience, and sound judgment. They have a firm faith in Hinduism, but in view of the altered circumstances of the present time are for introducing due changes into Hindu society.

In the North-West Provinces there was an increase of publications, except in Sanskrit and polyglot works. It is worth noticing that, notwithstanding the great reluctance of the orthodox Jains to publish their religious works, thirty-three books of their religion have already been published through the Jain Prabhakar Press, Benares. The general development in the number of publications may be attributed to the steady extension of education among the people.

In the Punjab religion and poetry called forth the largest number of works. There is an inordinate passion for poetry among both the educated and illiterate people of the province. In many of the cities and large towns of the Punjab, especially in and about Delhi, there are poetical societies called *mushá'arāhs*, of which the members assemble periodically to recite their poetical compositions. The highest aspiration of these poets is to gain the applause of their auditors. Among the religious books, the great majority of which belong to the Mohammedan religion, a notable and welcome feature is the absence of the bitterness of tone which they formerly manifested against people of other religions and co-religionists of a different sect. The remaining provinces of India, such as Burma, Assam, &c., have not produced much literary matter worthy of note, though the spread of education is bringing about a gradual increase in the number of publications registered.

#### MR. ROBERT CHAMBERS.

We regret to announce the death, on Friday, March 23rd, of Mr. Robert Chambers, the head of the well-known firm. Mr. Chambers had for a considerable time been in delicate health, and had resided chiefly at North Berwick on that account, and for the sake of the golfing links, but he died in Edinburgh. He was a son of Dr. Robert Chambers, the well-known antiquary and author of the 'Vestiges,' and he inherited a considerable share of his father's marked literary ability. A poem on St. Andrews Links, which was the joint composition of his father and himself, is one of the classics of the ancient town, and he added to the literature of golf an excellent manual which has had a wide circulation. First published in 1862, a new edition of it was issued last year. In 1874, on the resignation of Mr. James Payn, Mr. Robert Chambers undertook the editorship of *Chambers's Journal*, and carried it on with great success, the circulation of the magazine, it is understood, increasing under him. On the death of his uncle in 1882 the entire control of the journal passed into his hands; but for the past two or three years he has been assisted by his son Mr. Charles Chambers. He took an active share in the production of the first edition of the 'Encyclopædia' (1859-68); and in the preliminary work connected with the publication of the new 'Encyclopedia' he also gave his assistance.

#### LATIN *ā* AND GERMAN *au*.

March 23, 1888.

KLUGE in his excellent 'Etymological Dictionary' is so much perplexed by the presence of *u* in *haupt*, *haubith*, that he denies all connexion between those words and *caput*. The difficulty ceases as soon as it is observed that Indo-Germanic *ā* and probably *ō* before *p*, *b*, and *f* are represented by Germanic *au* in open syllables. Compare *caput* with *harbith*; Lithuanian *lapas*, Greek *λάραθος*, with *laub*, *leaf*; *rapere* with *raub*, *reave*; *θαφ* in *τέθνητα*, *ταφών* with *taub*, *deaf*; and *gabata* (the source of the

French *joue*) with *kaupatyan*. The *au* so obtained is subject to *ablaut*, as may be seen from a comparison of Old High German *houbit* and *hūfa*; so *huf*, *hoof*, answers to Sanskrit *capā*, and Anglo-Saxon *scīfan* and *sceof* (English *shove* and *shovel*) to *σκάπτω*, *σκαπάνη*. This is not the time to discuss all the German words the etymologies of which will have to be reconsidered if this observation is correct. But I cannot refrain from pointing out the light it throws on the much disputed relation of *κάπηλος*, *caupo*, and *kaufen*. It would seem that *caupo* is a word borrowed from some Germanic tribe by the Latins while they still dwelt in the valley of the Po.

FRED. W. WALKER.

#### GEOFFREY AND THOMAS CHAUCER.

King's College, London, March 24, 1888.

THERE has always been fair reason for believing that Thomas Chaucer was a son of the poet, and the belief has been rendered yet more probable by the fact to which Mr. Selby called attention in these columns some eighteen months ago, that Thomas succeeded Geoffrey as forester of North Petherton Park, Somersetshire. I wish now further to corroborate, if not finally to establish it, by quoting the statement of a contemporary authority. It has been quoted before, once at least—by Chalmers in his "British Poets"—but not in this connexion, and seems of late years to have been entirely overlooked.

It is to be found in Gascoigne's 'Theological Dictionary.' This work, existing in MS. in the library of Lincoln College, Oxford, has not yet been printed as a whole. The volume of extracts from it so ably edited a few years ago by Prof. Thorold Rogers does not contain the passage that concerns us, which occurs on p. 377 of *Pars Secunda*; nor, so far as I know, has all this passage been exactly printed before, though it was certainly known to Anthony Wood. My friend the Rector of Lincoln has been so very good as to verify the sentence given by Chalmers and to copy out the words that immediately precede it.

Gascoigne is speaking of too late repentances. Our Lord, he says, tells us to pray that our flight may not be in the winter or on the Sabbath day, and then ingeniously interprets such flight in this way: "Fugit in hyme qui optat fugere a malo consequente peccatum, quum non potest illud fugere nec illud cavere." He then illustrates his meaning by the instances of Judas and (may Heaven forgive him for such an unkindly conjunction!) of the poet Chaucer. "Sic plures," he goes on after recounting Judas's fate, "penitere se postea dicunt, quando mala sua et mala per eos [= se] inducta destrueri non possunt; sicut Chawserus ante mortem suam sepe clamavit, 'Ve michi! ve michi! quia revocare nec destrueri jam potero illa quæ male scripsi de malo et turpissimo amore hominum ad mulieres, et jam de homine in hominem continuabuntur. Velim! Nolim!' [i. e., I wish I could destroy them! I wish I had never written them!] Et sic plangens mortuus." And then come the words of biographical importance: "Fuit idem Chawserus pater Thome Chawserus [sic] armigeri, qui Thomas sepelitur in Nuhelm [Ewelme] juxta Oxoniam."

Now Gascoigne was a junior contemporary of Thomas Chaucer, their lives overlapping for some thirty years. Gascoigne died in 1458; Thomas Chaucer in 1434. "It appears," says Mr. Rogers in his excellent introduction to the 'Locis e Libro Veritatum,' "that from his matriculation to his death, Gascoigne resided almost constantly in Oxford." And he was a distinguished figure there, reaching in 1434 (Thomas Chaucer's death-year) the distinction of the Chancellorship—a distinction again enjoyed in 1442, 1443, and 1445. Thomas Chaucer, too, must have been well known, not only by report, but personally, at Oxford; for he had residences both at Woodstock, some seven miles north, and at Ewelme, some fifteen miles south-west, the direct road between Woodstock and Ewelme



passing through Oxford. Surely, then, we have in Gascoigne's statement fairly decisive authority for declaring Thomas to be the son of the poet.

Perhaps some persons may think that Gascoigne's credit is somewhat impaired by the story of the poet's remorse with which his statement is associated. But that story is fully supported by the well-known passage in the paragraph at the end of the 'Canterbury Tales' headed "Preces de Chauceres," which it seems difficult to explain altogether away, as Tyrwhitt and others have attempted to do. There is no denying that Chaucer has written some lines which dying he might well "wish to blot"; and even if the *ipissima verba* at the close of the 'Parson's Tale' are those of a scribe or some father confessor, and are far too comprehensive, yet it is credible enough they represent some actual expressions of regret. Possibly the poet's fixing his last abode where he did, so close to the Abbey of Westminster—I do not forget it was also near one of the royal palaces—may suggest that some ascetic tendency or turn marked his declining years. Such things have happened both before and since. Men's judgments have decayed, and they have formed a morbid estimate of their life and works. Certainly Chaucer on his deathbed might, if his mind were healthy, look back to much good service done for "truth and honour, freedom and curtesy." The world was the better for him while he lived, and has been the better for him ever since he was laid in "the corner" that was to be called "the Poets'." But probably enough in those last hours he remembered only, and even exaggerated, his errors, and in his humility could not then perceive that his not professedly religious writings did yet in their way, with whatever defects, make for virtue and goodness even more effectively than those written in the name of religion. Whatever view is taken of this psychological problem, I do not think Gascoigne's evidence on the filial question is to be rejected because of his attitude towards it.

Thus, if there was always fair reason for believing Thomas was Geoffrey's son, surely this relationship may now be taken as proved. But the exact details of it are not absolutely ascertained. Assuredly difficulties yet remain. Speght tells us that in his day, *temp. Elizabeth*, "some held opinion that Thomas Chaucer was not the son of Geoffrey"; and, says Tyrwhitt, "there are certainly many circumstances that might incline us to that opinion." Mr. Edward Walford, in an interesting paper on "Ewelme and the Chaucer Tombs," lately contributed to the *Gentleman's Magazine*, assures us "that it is now the general opinion of historians and genealogists that this Thomas Chaucer was in reality a son of John of Gaunt by a sister of Catharine Swinford, the same who afterwards married Geoffrey Chaucer; and if this supposition is true, then Thomas Chaucer was the illegitimate son of Geoffrey Chaucer's wife, and therefore not the poet's son, but his stepson after a fashion." Now on what facts is this opinion founded? Is it founded on any? Or is it merely an hypothesis? As an hypothesis it would undoubtedly solve many difficulties; but it would in their place create a difficulty yet more perplexing with regard to Chaucer's character. To suppose that the poet married a cast-off mistress of his patron's, or, still worse, that after his marriage Philippa continued to be, or became, his patron's mistress, are obviously not suppositions easy to reconcile with personal respect and admiration.

For the present at least Chaucer's married life is involved in obscurity. That it was not a success there are many indications; but the causes of its unhappiness have not hitherto been discovered—are, perhaps, undiscoverable.

I will just add that it seems extremely probable that the Elizabeth Chaucer for whose nuptials in the Abbey of Barking John of Gaunt paid 51l. 8s. 2d. in 1381 was a daughter of Geoffrey.

JOHN W. HALES.

#### SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold the following books last week from the libraries of an American gentleman, of Mr. Martin, and of Mr. Belt: Roscoe's Novelist's Library (one volume wanting), 16l. Philosophical Transactions, vols. i. to lxxxiii., 80l. Hasted's Kent, 4 vols., 1778-99, 26l. 10s. Serlio, Il Terzo Libro d'Architettura, 1540, Grolier's copy, and bound in his style, but badly rubbed and scratched, 81l. Returne from Parnassus, 1606, 18l. Alexander Earl of Sterling's Tragedie of Darius, 1603, 22l. Drummond, Forth Feasting, Edinburgh, 1617, 47l. Lyly, Euphuës the Anatomy of Wit, and Euphuës and his England, 1582, 2 vols., 23l. Chaucer's Woorkes, 1561, 18l. 10s. Drayton, Poly-obion, 2 vols. in 1, Ben Jonson's copy, 1613-22, 33l. La Bord, Choix de Chansons mises en Musique, 1773, 65l. A Brief Description of the Province of Carolina, 1666, 46l. A Plaine Description of the Barmudas, 1613, 25l. Shelley, Adonais, first edition, 31l. Blake, America, a Prophecy, 1793, 23l. A volume containing sixty-six engravings by H. S. Beham, 59l. Blake, Poetical Sketches, 1783, 16l. Chinese Repository, from 1832 to 1851, 22l. Adam, Works in Architecture, 3 vols. in 1, 1773-1822, 36l. 10s. The Charter and Laws of the City of New York, printed in New York, 1719, 75l. Tripartita de Juan gerson de Dotrina Christiana, printed in Mexico, 1544, 26l. 10s. Horæ Beatæ Mariæ Virginis, illuminated French manuscript, fifteenth century, 21l. La Fontaine, Contes et Nouvelles en Vers (édition exécutée aux frais des Fermiers Généraux), 2 vols., 1762, 42l. A collection of caricatures by various artists, 100l. Eighty indian proof engravings on wood from the *Omnibus*, by G. Cruikshank, 13l.; two other sets, 30l. 10s. Gould's Mammals of Australia, 20l. 10s.; Birds of Europe, 74l. Ackerman, Repository of Arts, illustrated by Rowlandson, 1809-28, 21l. Thackeray, Vanity Fair, first edition, in parts, 1848, 15l. 10s.; Ovid, Metamorphoses en Latin et en Français, 4 vols., Paris, 1767-71, 19l. 10s. A volume containing portraits of the Kemble family, 10l. 5s. Les Pierres Gravées du Cabinet du Duc d'Orléans, 2 vols. large paper, 1780-4, 18l. 10s. Nuremberg Chronicle, 1493, with the arms of the Fugger family on the sides, 22l. Archaeologia, 1770-1887, 34l. The sale realized 3,947l. 6s. 6d.

#### THE 1828 EDITION OF COLERIDGE'S POEMS.

March 20, 1888.

IN reply to Mr. Ashe's inquiry, I am sorry to say that my copy also came to me bound and without any leaf of *errata*. Mr. Main's word, however, is enough that the book was issued with one which corrected "stags" into *slugs* in the first line of 'Work without Hope.' It was a mere misprint, for the word was correctly given when the lines were first printed, in 'The Bijou' for 1828, issued in October, 1827. It is somewhat odd that the misprint was repeated in 1829, and the original and true reading not restored until 1834. It is not less odd, perhaps, that Mr. Ashe in his edition deliberately adopted the misprint, as having "no doubt" that "stags" was the "correct reading."

I cannot help remarking the light-hearted view of the duties of an editor in the matter of bibliography taken by Mr. Ashe, even when presenting an edition of the works of a poet such as Coleridge under the protection of the sacred name of Aldus. J. DYKES CAMPBELL.

#### Literary Gossip.

THE Royal Commission on the Blind, the Deaf and Dumb, &c., intend to visit the institutions in Derby, Hull, Boston Spa, Leeds, and Sheffield in the course of the next fortnight. When this tour is completed, the Commission will have personally

inspected nearly all the educational and industrial institutions for the deaf and the blind in the United Kingdom, and by this means will have collected very valuable material for their report, which is expected to appear in the course of the autumn.

MESSRS. TRÜBNER & Co. have in hand for early publication Mr. Samuel Butler's work upon the *Sacro Monte* of Varallo, which will contain numerous colotype photographs taken for the purpose by the author. Mr. Butler and Mr. H. Festing Jones's cantata 'Narcissus' will also be shortly published in vocal score by Messrs. Weekes & Co.

THE tercentenary of the Armada will be commemorated by a lecture by Prof. Laughton at one of the Royal Institution's Fridays. Mr. W. J. Hardy, F.S.A., is writing a set of three articles, which will tell the story as nearly as possible in the words in which it is told in contemporary State Papers. The articles will be illustrated by several drawings of English and Spanish ships of the period, and by some facsimiles of letters and autographs of Drake, Howard, Lord Henry Seymour, and other persons associated with the history of the time.

A NEW edition, at a less price than the original, which was published by subscription last year, of Prof. A. Barrère's 'Dictionary of Argot and Slang' will be issued at an early date by Messrs. Whittaker & Co.

WE have received the report of the Incorporated Society of Authors, which mentions not merely the lectures which created much discussion last summer, but also the good work done by the Society in advising inexperienced authors. There are dishonest men hanging about the skirts of the publishing trade as about other trades, and the Society will benefit respectable publishers by exposing rascals. Still, we do not believe in the virtues of vouchers as the Society does. They will not prevent cheating. The Society should not take credit for having encouraged Mr. Pearsall Smith. His wild scheme has only worked mischief.

MRS. A. B. MARSHALL is going to bring out yet another new cookery book, which, it is boldly declared, will "owe nothing to its predecessors." A vocabulary of cookery terms in French and English, and instructions for writing menus in French—instructions certainly needed by many people—will be given.

MESSRS. KEGAN PAUL, TRENCH & Co. will publish immediately a new volume by Mr. J. J. Aubertin, entitled 'A Fight with Distances,' being an account of his recent journey through the States, the Hawaiian Islands, Canada, British Columbia, Cuba, and the Bahamas.

THE proprietor of the *Leeds Express* writes to us claiming priority of issue for his journal over the *Bolton Evening News*. The first number of the *Leeds Evening Express*, a halfpenny daily paper, was, he says, issued on February 4th, 1867, the first number of the *Bolton Evening News* on March 19th of the same year. We simply adopted the statement of Messrs. Tillotson, to whom we must leave the task of defending their claim.

A POLL of the ratepayers of Stalybridge has been taken as to the desirability of

adopting the Free Libraries Act there, when 757 voted in favour of the adoption of the Act and 366 against it. Much apathy was shown, less than one-fifth of the voters exercising their privilege.

MR. WALTER RYE has just completed a manual for genealogists and topographers, entitled 'Records and Record Searching,' in which much new information is especially indexed. It is announced for early publication by Mr. Elliot Stock.

MESSRS. SAMPSON LOW & Co. write:—

"Mr. Conway is mistaken in saying 'it is probable that her "Jo's Boys" is sufficiently advanced for publication'; the fact being that Miss Alcott completed this work, and we published it in September, 1886."

THE death is announced of the Rev. H. N. Oxenham, one of the most learned of the Anglican clergy who have joined the Church of Rome since the great exodus consequent on the Gorham case. He enjoyed a considerable reputation at Oxford, although he failed to gain a fellowship. He took to parochial work, but some six years after his ordination he joined the Roman Catholic communion. He spent a year or so at the Oratory, but he only took minor orders, and never found himself quite at home in the Church of his adoption, as he had expected when he was outside it. Indeed, he used to annoy the Roman Catholic hierarchy by defending the validity of English orders. He was a great admirer of Dr. von Döllinger, and warmly supported the party opposed to the dogma of infallibility in the columns of the *Saturday Review*, to which he was a frequent contributor. His chief works were two treatises on the Atonement and eschatology, written with great candour and clearness, and showing a large acquaintance with the literature of the subject.

THE family of the poet Rückert, who was born May 16th, 1788, will, on the occasion of the hundredth anniversary of his birthday, issue his 'Lebenserinnerungen,' which have hitherto been withheld from the public.

GERMAN papers report another Goethe find. Prof. Erich Schmidt is said to have discovered in the Goethe archives of Weimar a hitherto unknown sketch of the second part of 'Faust,' in which the "classical Walpurgis Night" is wanting, and which deviates in some other respects from the present version of the symbolical drama.

AMERICA, Germany, and this country have for some time possessed excellent periodicals devoted to the study of library economy, and Italy has now a special review of her own in the *Rivista delle Biblioteche*, just started under the management of Dr. Guido Biagi, librarian of the R. Marcelliana of Florence.

THE working lines of the new Allahabad University were satisfactorily laid at a meeting of the Senate on the 18th of last month. The questions decided related to the regulations for the Faculties of Arts and Law; the constitution and mode of election of the syndicate; the rules for the conduct of its discussions; the number of members in each faculty, and their mode of election.

MR. CROSS writes to us from the office of the Tournay to Jurbise Railway Company to say that the late Mr. Westwood was the Brussels director and secretary of that rail-

way, not of the Sambre et Meuse (as we stated last week).

M. DÉSIRÉ NISARD died on Sunday morning, the last survivor of those who fought against the Romantic school in the days of 'Hernani.' He first made a name by his 'Poètes Latins de la Décadence,' which procured him a post at the École Normale, and afterwards a position in the Education Office. M. Nisard was always on the side of the Government, and, like the Vicar of Bray, prospered accordingly, rising from post to post in the Education Office. From 1842 to 1848 he sat in the Chamber of Deputies as a supporter of Guizot, and in 1850 he received from the Orleanists the doubtful honour of being elected to the Academy against Musset. But he discerned that the Prince-President was going to win, so he took his side, received the Legion of Honour, and was appointed Villemain's successor. The students hissed him, but he kept his chair, and was finally made a Senator. M. Nisard is said to have left a copious autobiography behind him.

THE chief Parliamentary Papers of the week are Royal Parks and Pleasure Gardens, Return; Police, Counties and Boroughs, Reports for 1886-87; Taxes on Carriages in European Countries, Return; Egypt, No. 2, Further Correspondence; Education, Scotland, First and Second Reports of Committee; Local Government Bill, Proposed Financial Arrangements; Aliens, Laws of Foreign Countries, Reports; and Meteorology, Report for 1886-87.

## SCIENCE

*Report on the Scientific Results of the Voyage of H.M.S. Challenger.—Zoology. Vol. XX. (Published by Order of Her Majesty's Government.)*

THE twentieth volume of the zoological publications of the Challenger expedition commences with an account of the Monaxonida, or sponges with monaxial spicules, by Mr. Stuart O. Ridley and Mr. Arthur Dendy, the former lately, the latter actually, assistant in the Zoological Department of the British Museum. This memoir occupies 275 pages, and is illustrated by fifty-one plates.

There is no group of the animal kingdom the study of which has been so thoroughly revolutionized by modern methods of investigation as the sponges. The embryologists, beginning with Miklucho-Maclay and followed by Haeckel and Metschnikoff, first of all showed that the sponges could not be considered as Protozoa, but must be grouped amongst those more complex animals which begin life as two-cell-layered sacs—the outer layer of cells being differentiated from the inner—and exhibit sexual reproduction by the fusion of egg-cells and spermatozoa. Haeckel followed up his embryological results with an epoch-making study, anatomical and systematic, of the calcareous sponges, whilst Franz Eilhardt Schultze introduced a new and unexplored field of observation by his application of the method of sections—stained, clarified, and examined with the microscope—to which the general structure of the sponges is admirably adapted.

Sponges are enormously abundant and

varied in all parts of the sea-bottom, and accordingly we find that it has been necessary to distribute the specimens belonging to different groups of sponges collected by the Challenger among a number of different reporters. Prof. Sollas has undertaken the Tetractinellida, Mr. Polejaeff (a pupil of Prof. Schultze) the Calcareous and the Keratosa, Prof. Schultze the Hexactinellida, and Messrs. Ridley and Dendy the Monaxonida.

The growth of knowledge due to new methods of investigation, and the vast increase of attention which has been given to the sponges, have led to an entirely new and highly complicated (though necessary) nomenclature, which is not always identical in the work of the various modern students of the group. Similarly the classification of the sponges has been since the early days of Bowerbank, Gray, Carter, and Oscar Schmidt, recast and progressively improved in the hands of Zittel, Vosmaer, Sollas, and others. Accordingly, Messrs. Ridley and Dendy commence their work with a review of the classificatory position of the Monaxonida and with an exposition of the terminology adopted by them. A large part of the latter has reference to the exceedingly varied forms of spicules and spicule-like bodies, which have a most prominent place among the characters which furnish distinctions of groups and throw light on the genetic relationships of sponges one to another.

The sponges are divided by Prof. Sollas, in his excellent article in the 'Encyclopædia Britannica,' into the Megamasticora, or calcareous sponges, and the Micromasticora, or siliceous and horny sponges. The Micromasticora are, with the addition of Halisarea and Chondrosina, equivalent to the Silicospongiae, or sponges with siliceous *scleres*, or skeletal elements. These are divisible into two great sub-classes, the Hexactinellida, the beautiful sponges with a woven skeleton of glass-like fibres, and the Demospongiae. The Demospongiae are of two kinds, the Monaxonida, or sponges with uniaxial siliceous *scleres*, and the Tetractinellida, in which the *scleres* are biaxial. Messrs. Ridley and Dendy treat of the Monaxonida, thus defined, with the exception of the group Keratosa, or horny sponges, already reported on in the Challenger volumes by Mr. Polejaeff, which, though devoid of spicules, yet bear evidence in other points of their structure of having been derived from spicule-bearing Monaxonida. The Monaxonida include (besides the bath sponges of the group Keratosa, not treated of by Messrs. Ridley and Dendy) many of the commonest and most familiar sponges—for instance, the genera Halichondria, Reniera, Chalina, Demacidon, Suberites, and Cliona, and the freshwater sponges, Spongilla. The Challenger collection embraced specimens from the shallow littoral region down to 3,000 fathoms. Previously no Monaxonid sponge was known at a greater depth than 800 fathoms. It results from the present report that the Monaxonida are cosmopolitan, and extremely abundant in the Indo-Australian area. They are most common in shallow water, and gradually decrease in numbers as we go downwards. The most interesting forms described in the report are those from the "deep-sea" area, fourteen genera and twenty-four species occurring below the



thousand fathom line. The shallow-water species are very generally without any definite symmetrical external form, whilst in the abyssal species a perfectly definite and usually symmetrical form is observed. This is accounted for by the authors by reference to the mechanical conditions under which the sponges exist in the two cases, and especially by the necessity of such a form being attained in the case of the abyssal sponges as will prevent them from sinking into and becoming choked by the soft mud or ooze which covers the ocean floor.

The second memoir in this volume is a supplementary report by Dr. L. von Graff on the Myzostomida, those curious little circular parasites, apparently strangely modified annelids, which are the lice of the feather-stars, or crinoid echinoderms. Dr. von Graff describes some additional species obtained by Dr. Herbert Carpenter in the course of his examination of the crinoids of the Challenger collection, and he also reports on swellings and deformities of the arms and pinnules of *Antedon rosacea*. Dr. Carpenter had thought it probable that these cysts were caused by Myzostomida; but Dr. von Graff finds within them only spherical bodies of problematic nature.

The concluding memoirs, by Prof. McIntosh and Mr. Sydney Harmer, describe one of the great novelties brought to light by the Challenger expedition: a bottleful of a little gelatinous-looking growth, which would certainly be passed over by an ordinary observer as uninteresting, and probably regarded as a swollen-up and decaying bit of sea-weed. Nevertheless this gelatinous growth is formed by a most extraordinary little animal, about one-fifth of an inch in length, which lives in communities, forming for itself this gelatinous common house or case. Prof. McIntosh in a preliminary account of this animal gave to it the name *Cephalodiscus dodecalophus*. The specimen was taken by the trawl in the Straits of Magellan at a depth of 245 fathoms. Prof. McIntosh originally described this remarkable little animal as a polyzoan closely allied to the extremely curious Rhabdopleura, described by Prof. Allman from specimens dredged off the Shetlands, and subsequently more fully described, first by Sars and then by Prof. Ray Lankester, from specimens dredged by them in the Hardanger Fjord. It has a short egg-shaped body with a reflected tail, from the end of which buds are continually produced and detached. In front of the mouth is a disc-like proboscis; behind the mouth is a sort of collar, and from the sides of the collar spring twelve large gill plumes, which are beset with numerous secondary filaments. The anus is placed high up on the animal's back behind its head.

In studying the structure of *Cephalodiscus* Prof. McIntosh obtained the assistance of Mr. Sydney Harmer, Fellow of King's College, Cambridge, one of the most accurate and skilful of our younger zoologists, who has already published important researches on the Polyzoa. Mr. Harmer applied the modern method of section-cutting to *Cephalodiscus*, and immediately obtained results of the most extraordinary and interesting character, which were entirely inconsistent with the preliminary account given by Prof. McIntosh.

It is to be regretted that though Mr. Harmer's researches appear as an appendix to Prof. McIntosh's report, the professor has incorporated Mr. Harmer's results with his own in the general description of the animal, so that it is difficult to judge how far Prof. McIntosh had progressed in his acquaintance with the peculiarities of *Cephalodiscus* before he obtained the extremely important report of Mr. Harmer. If we may judge by the plates—which contain only the professor's illustrations, whilst Mr. Harmer's results are exhibited in woodcuts—the report on this remarkable organism would have entirely failed to exhibit a true account of its structure had it not been for Mr. Harmer's timely aid.

The strange result at which Mr. Harmer has arrived is that *Cephalodiscus* is allied to *Balanoglossus*, the worm-like organism recently studied by Mr. Bateson, of Cambridge, which was shown by him to possess as well as gill-slits a notochord, and classed by him among the Vertebrata under the section Hemichorda. Mr. Harmer identifies the proboscis in the two animals, the collar-region, and the trunk. An unpaired body-cavity exists in the proboscis of each, paired cavities in the collar and in the trunk. Proboscis-pores open into the proboscis-cavity in each. Collar-pores, overhung by the posterior free edge of the collar, open into the collar-cavity. A pair of gill-slits open behind the collar-pores of *Cephalodiscus* into the pharynx, similar to the first pair of the series of gill-slits which develop in *Balanoglossus*. A notochord developing as an outgrowth of the wall of the alimentary canal reaches forward in *Cephalodiscus*, as in *Balanoglossus*, into the proboscis, and a dorsal epidermic nervous system exists in both. The resemblance in these important points of structure is most significant. *Balanoglossus* differs from *Cephalodiscus* in not possessing the branchial plumes, in having an elongate trunk with numerous gill-slits instead of a single pair, and a terminal anus instead of a reflected intestine with dorsal anus. Moreover, *Balanoglossus* does not reproduce by budding, and does not form a jelly-like house, and may be of the comparatively large size of an earthworm. Mr. Harmer shows that the pigment-spots considered by Mr. McIntosh as the eyes of *Cephalodiscus* are really the apertures of the oviducts, and in their existence and position *Cephalodiscus* differs from *Balanoglossus*.

Altogether *Cephalodiscus* proves a most puzzling creature. Its close affinity to Rhabdopleura does not admit of doubt. Are they both still to be regarded as Polyzoa? And are Phoronis and the Gephyrea on the one hand, and *Balanoglossus* on the other, to be brought into close relation with the immediate ancestors of the Vertebrata? These questions will only be satisfactorily answered by the renewed investigations to which they will lead.

*Descriptive Catalogue of the Medusæ of the Australian Seas.* By R. von Lendenfeld, Ph.D. (Sydney, Potter.)—The trustees of the Australian Museum cannot be congratulated upon this latest addition to their valuable series of publications. The pamphlet probably constitutes the most monumental series of typographic errors that ever issued from the press, numbers of such mistakes as "Ray Lancaster," "Stamomedusæ" (? *Stauromedusæ*), "lubepithel"

(? subepithelium), "strabilation," occurring on every page. We charitably suppose that this may partially be attributed to the writer's absence from the country, but was no one in New South Wales competent to correct the proofs? The value of the catalogue for museum use is greatly diminished by such careless English as the following: "The three broad wings of the underarm possess suctorial crisps without terminal knots or crissal appendages." As it stands, this definition conveys as much meaning to a zoologist as, when amended, it would to an historian, whereas the original German of Haeckel was fully comprehensible. One habit of the author, to alter slightly the termination of a name and then claim it as his own invention, cannot be too strongly condemned; one is amazed to find such headings as "Trachomedusine, von Lendenfeld, 1884." To the descriptions of Australian species are added a short account of Scyphomedusæ, and a bibliography of Hydro-medusæ.

#### GEOGRAPHICAL NOTES.

*Australasia: a Descriptive and Pictorial Account*, by W. Wilkins (Blackie & Son), is intended for the instruction of the "young people" of the mother country and of the Australian colonies, whom it presents with a mass of trustworthy information, systematically arranged and attractively written. There are numerous well-executed illustrations and a few maps.

*Geography for Schools.*—Part I. *Practical Geography*, by A. Hughes, M.A. (Oxford, Clarendon Press), deals with certain problems of mathematical geography and astronomy. The author very ingeniously dispenses with higher mathematics, and presents solutions of the various problems which arise by graphic methods and a few formulae taken from Euclid. The little book contains many useful hints for teachers, and is decidedly deserving their attention.

The *Statistical Atlas of India*, prepared for the Colonial and Indian Exhibition, 1886 (Stanford), consisting of thirteen maps and diagrams with descriptive letterpress, contains some useful information, no doubt, but falls very much short of what might have been expected from a work of this description. The maps for the most part are poor, and this applies more especially to the crude sketch designed to illustrate the "physical configuration" of India.

Lieut. Van Gele's voyage up the Mobangi river, beyond Mr. Grenfell's furthest, as far as longitude 22° E., goes far to confirm the hypothesis of that river being the Lower Welle.

Dr. A. Supan deserves the thanks of physical geographers for having published in the *Mitteilungen* for March an excellent abstract of M. H. Wild's elaborate report on the rainfall throughout the Russian Empire, together with reductions of the six maps accompanying that report. In the same number of the *Mitteilungen* we meet with a report on Danish explorations in Greenland during 1887, by H. Rink, and a highly instructive article on the origin of the Circasians by R. von Erckert.

#### ASTRONOMICAL NOTES.

DURING April the planets Mars, Jupiter, and Saturn will be visible in the evening. Mars is in the constellation Virgo, and will pass within 5° to the north of Spica on the 14th, when he will be on the meridian about midnight. Jupiter continues in Scorpio, a few degrees to the north-west of Antares. Saturn is in Cancer, and towards the end of next month will set about midnight.

The volume of 'Observations made at the Naval Observatory, Washington,' has recently been published for the year 1883. The principal part of it is occupied with the meridian observations, which were continued in regular course; and there are also results of equatorial observations of a number of double stars, of the satellites of

Saturn and Uranus, of the satellite of Neptune, of the ring of Saturn, and of a few comets and small planets. The appendixes, containing Prof. Asaph Hall's papers on the orbits of the six inner satellites of Saturn and on the parallaxes of certain stars, were, it will be remembered, published in advance.

Sir Howard Grubb sends us his 'Illustrated Catalogue of Astronomical Instruments, Observatories Domes, &c.,' which contains also engravings of some of the largest telescopes constructed under his directions, particularly of the great equatorial, 27 inches in aperture, now in use at the new Imperial Observatory at Vienna; a view is also given of the building itself. Sir Howard desires to draw attention to the fact that the principle of the elevating floor, designed specially by him for the Lick Observatory in California, is as applicable to small as to large observatories, and that he is prepared to furnish designs for such, adapted to any particular case.

#### ANTHROPOLOGICAL NOTES.

THE Anthropological Society of Bombay is continuing to publish valuable original papers. Among those in Part 3 of its *Journal*, recently issued, are three on the belief in the evil eye. Mr. John de Cunha has succeeded, after a good deal of labour, in obtaining from Brahman priests, whose names are necessarily kept secret, but whose high repute and famous sanctity are vouched for by himself and by a Brahman gentleman who is one of the secretaries of the Society, a collection of mantras and yantras against the evil eye, facsimiles of which are here published. He also specifies eighteen methods in use among the Persians to avert or neutralize the effects of the evil eye. Mr. Purushottam Balkrishna Joshi gives an account of four distinct methods of treatment of those supposed to be affected by it which are used in the Konkan. Capt. R. C. Temple's presidential address to the Society is on the subject of the formation and uses of an anthropological museum, with the practical purpose of laying down the principles upon which such a museum should be created in Bombay, and especially urges that its aim should be the giving a complete view of the evolution of human culture. Other papers of interest are by Col. E. J. Gunthorpe, on the Sancholooa, a criminal wandering tribe; by Mr. G. M. Tripathi, on the betrothal customs of the Nagar Brahmins of Nadiad; and an important address by Mr. C. W. Stevens, on the necessity for further exploration in the Vedita of Ceylon if we wish to have authentic information as to the fast disappearing Vedda race.

Mr. J. D. E. Schmeltz, conservator of the National Museum of Ethnography at Leyden, is the editor of a new bi-monthly review, entitled *Internationales Archiv für Ethnographie*, which, judging by the numerous list of distinguished collaborators he has secured and the sumptuous illustration, should become one of the leading journals in this branch of science. The principal article in the first number is a systematic classification of the forms of New Guinea weapons, illustrated by a hundred specimens from the Leyden Ethnographic Museum by Dr. L. Serrurier, director of that institution; and the departments of correspondence and bibliography give promise of great usefulness.

The Royal Society of Northern Antiquaries of Copenhagen includes in its *Memoires* articles by Mr. Bahnsen, on male and female burials in the bronze age; by Dr. Sophus Müller, on discoveries of ex-voto objects of the stone and bronze ages in Denmark; and by Prof. George Stephens (in English), on an inscribed Danish leaden tablet of not later date than the first half of the eleventh century.

In the seventeenth volume of *Archæologia Cantiana* Mr. George Payne tells the story of his recovery out of the hands of the Vicar of Plumstead of the leaden coffin in which the remains of a Roman lady had been deposited. The scruples of the vicar had to be indulged by

the immediate re-burial of the bones, and no opportunity was given for anthropological measurement of them. Mr. George Dowker gives an account of the discovery of a Saxon cemetery at Wickhambreux.

#### SOCIETIES.

ROYAL.—March 22.—The President in the chair.—The Rt. Hon. Lord Sudeley was elected a Fellow.—The following papers were read: 'The Chemical Composition of Pearls,' by Dr. G. Harley and Mr. H. S. Harley; 'On the Skull, Brain, and Auditory Organ of a New Species of Pterosaurian (*Scaphognathus purdoni*), from the Upper Lias, near Whitby, Yorkshire,' by Mr. E. T. Newton; 'On the Vertebral Chain of Birds,' and 'Second Preliminary Note on the Development of Apteryx,' by Prof. T. J. Parker; and 'The Atoll of Diego Garcia and the Coral Formations of the Indian Ocean,' by Mr. G. C. Bourne.

ZOOLOGICAL.—March 20.—Mr. H. Seebohm in the chair.—Mr. G. A. Boulenger read a note on the classification of the Ranidae, in which he called attention to Peters's discovery that in certain forms a small additional phalanx is present between the ultimate and what is normally the penultimate phalanx. The author, therefore, proposed to separate the family Ranidae into two groups, according to the presence or absence of this peculiar digital structure.—Mr. G. B. Sowerby described sixteen new species of shells, amongst them two species of the genus *Lima* from Hongkong and Japan, a remarkable species of the rare genus *Malletia* from the Bay of Bengal, a very distinct species of *Cyprea* from Japan, and one of the largest species yet known of the genus *Columbella*.—Mr. F. E. Beddard read some notes on a freshwater annelid, of which he had obtained specimens from a tank in the Society's gardens. Mr. Beddard referred these specimens to a new species of the genus *Eolosoma*, which he proposed to call *E. headleyi*.—Prof. Newton communicated (on behalf of Mr. S. B. Wilson) the description of *Chloridops*, a new generic form of Fringillide, based on a specimen obtained on the west coast of the island of Hawaii, Sandwich group, which he proposed to name *Chloridops koua*. Unfortunately, the single example yet obtained was of the female sex.

METEOROLOGICAL.—March 21.—Dr. W. Marcet, President, in the chair.—Dr. G. E. Schofield and Col. W. S. Young were elected Fellows.—The President delivered an address 'On Atmospheric Electricity.'—In connexion with this meeting an exhibition of instruments, devoted chiefly to instruments connected with atmospheric electricity, was arranged in the rooms of the Institution of Civil Engineers.

#### MEETINGS FOR THE ENSUING WEEK.

- MON. Royal Institution, 8.—General Monthly.
- WED. Entomological, 7.—Description of New or Little-known Species of Phytophagous Coleoptera from Africa and Madagascar; Mr. M. Jacoby; Exhibition of a Collection of Insecta lately received from Baron F. von Mueller, made during Mr. Cuthbertson's Recent Expedition to New Guinea.
- Shorthand, 8.—The Scientific Study of Shorthand; Mr. E. A. Cope.
- British Archaeological Association, 8.—Early Roman and Late Excavations in the Forum of Rome; Mr. T. Morgan.
- THURS. Chemical, 8.—Researches on the Constitution of Azo and Diazo Derivatives: III., Compounds of the Naphthalene  $\beta$  Series; Prof. R. Meldola and Mr. F. J. East.
- Linnean, 8.
- FRI. Civil Engineers, 7½.—Coke-Making; Mr. G. E. J. McMurtrie (Students' Meeting).
- Geologists' Association, 8.—Influence of Geology on the Early Settlements and Roads; Mr. F. J. Bennett; 'Discovery of *Elphos primigenius* associated with Flint Implements at Southall'; Mr. J. A. Brown.
- Philological, 8.—On the MSS. and Versions of Hampole's 'Pricke of Conscience'; Dr. F. Andreae.

#### Science Gossip.

WITH an average of fifteen deaths a year, the Royal Society have lost since their last anniversary (a space of less than four months) no fewer than ten Fellows besides two Foreign Members. These were nearly all over sixty years of age, and seven out of the twelve gave an average of seventy-nine years. A fact like this testifies strongly to the trying character of the past, or rather present winter. The patriarch of the Society is still, we believe, the venerable Sir John Davis, who was elected to the Fellowship in 1822, and next to him stands the Duke of Devonshire, elected in 1829. Of the Foreign Members, M. Michel Chevreul has been longest on the list, having been elected in 1826.

LORD SUDELEY, who was elected a Fellow of the Royal Society on the 22nd of March, has

been industrious in the study of electricity and of some branches of applied chemistry, and has for some years past pursued and developed fruit culture upon an extensive scale with much success. He was head of the British Commission, of which Sir Wm. Thomson, Sir Wm. Siemens, and Sir Frederick Abel were members, at the Vienna Electrical Exhibition of 1883.

#### FINE ARTS

THE ANNUAL SPRING EXHIBITION OF HIGH-CLASS ENGLISH and CONTINENTAL PICTURES, including F. EISENHUT's important picture 'The Snake Charming,' is NOW OPEN at ARTHUR TOOTH & SONS' GALLERIES, 5 and 6, Haymarket, opposite Her Majesty's Theatre.—Admission, 1s., including Catalogue.

'THE VALE OF TEARS.'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died. NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From 10 to 6 Daily.—Admission, 1s.

*Imagination in Landscape Painting.* By P. G. Hamerton. Illustrated. (Seeley & Co.)

EXCEPT the author of 'Modern Painters' no one has a better right to deal with the noble and difficult subject indicated by the title of this book than Mr. Hamerton; and even Mr. Ruskin, incomparably eloquent as he is, is not so exact a reasoner or so thorough an observer of nature *en bloc*. With rare judgment our author begins with a careful inquiry into a matter which lies at the root of his subject. His first chapter is a concise answer to the question, "Is the landscape painter's imagination of a special kind?" He answers in the negative, and affirms that there is nothing idiosyncratic in this kind of imagination, "except this, that it is occupied with objects and phenomena that interest him [the artist] more peculiarly than others"; and he adds, with a touch of sarcasm:—

"There is good evidence, even, that a large proportion of the outside public is really more imaginative than some of the landscape painters themselves, for accurate, unimaginative landscape painting is never widely popular, and the lowest popular forms of the art, as well as the highest, invariably appeal far more to the spectator's imagination than any supposed accuracy in his knowledge."

This position might be illustrated with effect by the landscapes of Mr. Brett and R. Wilson. Wilson, probably the most imaginative English artist of his class (apart from Turner), was never particularly accurate, except as regards the expression of the phase of sentiment he illustrated. Mr. Brett, generally one of the most exact observers of special objects and effects of light, seldom or never succeeds in being imaginative, unless his subject compels him to be so. Wilson had, in fact, a poet's insight into nature, but not much local knowledge or mastery of details; Mr. Brett rejoices in the exercise of a singular power of analysis which is the reverse of poetry. Wilson's admirers are, despite his neglect of literal accuracy, much more numerous than Mr. Brett's; the fidelity of the latter to nature is essentially scientific, if it is usually beyond challenge. It is only in rare cases that we find substantial accuracy and imagination of the finer quality coupled in the happiest manner and in one man's mind.

Mr. Hamerton says that imagination in landscape painting involves the power of recalling images of absent things (but this is surely often mere memory, and not artistic at all), the power of representing



these images in painting (this is, of course, simply a technical matter, having nothing to do with imagination), and the power of fusing images into pictorial wholes. The last is, we think, the composing faculty, applicable to the disposition of masses, coloration, light and shade, and what not, in harmonious wholes. But it is not imagination, for imagination requires the awakening of pathetic associations in the memory as well as the infusion of sentiment and soul into whatever work of art combinations of the three powers named above may produce. Mr. Hamerton puts his own view of the matter with characteristic clearness:—

"If I remember what a man said to me, that is verbal memory; but if his face, figure, costume, attitude, and expression, with the effect of light upon him as he spoke, are all present to me at the same time, then an *imago* appears to me, and I possess the faculty of simple or ordinary imagination. If several such *imagines* combine themselves in my mind's eye so as to form pictorial compositions, governed and ordered by artistic motives, then I possess that faculty of artistic invention which artists call *Imagination*."

Mr. Hamerton's definition would have been still clearer if he had refrained from calling the faculty he thus describes by a finer name than constructive (or reconstructive) memory. However pictorial the product of this faculty may be, it is not creative, but reproductive, and based on elements already known, or "founded on facts," and involves not the least appeal to imagination, which is to facts what the soul is to the body. We see no invention in respect to the *imagines* above indicated. Mr. Hamerton proceeds to speak of what he calls "Dangerous Imagination," or the existence of hallucinations, which occur when images acquire before the mind's eye what the French call *extériorité*, so that they may be mistaken for realities. Visions of this sort indicate, no doubt, more or less insanity. They are, we think, inseparable from the association of ideas previously entertained. Mr. Hamerton has not helped his case by quoting the well-known anecdote told by Williams of Shelley, very shortly before his death, seeing the spirit of a naked child rise from the waves. This sort of thing is often supposed to be a death summons. Mr. Hamerton labours his point by quoting a number of instances of Shelley's fondness for the sea and children, and one in particular of the association of waves with a child in that poet's mind. He is right in saying that the vision was, if Shelley really saw anything of the kind, "no more than a translation of an old mental vision [of Shelley's] into an external shape."

While strenuously advising the cultivation of the landscape painter's memory in a scientific manner, and with the aid of a little botany and geology, our author says truly that an artist with a well-cultivated memory of sunshine in nature will paint sunshine incomparably better from memory than an artist of inferior knowledge could paint it from nature herself. In the same way a figure draughtsman informed of the mechanics of the skeleton and muscular structure will delineate a human figure from memory much better than one ill informed will draw from the life. It is for want of this sort of scientific shorthand in aid of

memory, and that power of digesting and classifying what it creates and develops, that the "incomprehensible inaccuracy" of uneducated memories arises, which Mr. Hamerton and others have observed to be characteristic of many who, having no power of observing and digesting facts, "sometimes go to London and York, and afterwards [are found to] be quite unable to say, of two photographs, which is York Minster and which is Westminster Abbey." "They sometimes even fail," he continues, "to distinguish between the Houses of Parliament and Westminster Abbey, or between the National Gallery and the British Museum." All this is due to defects of memory, but it has very little to do with imagination. There are great differences in the endowments of men in respect to this art memory. Mr. Hamerton refers to the distinction between the memory of the eye, which is the artist's special gift, and the scientific knowledge of appearances, which anybody may acquire by labour. Many persons urge, he says, that the really gifted artist has no need of scientific observations, because he has only to look at an object or an effect to remember it; and, since he can recall at will the image of what he has seen, he can paint from the image in his mind just as another would paint from nature. No doubt many can do this; but it implies the possession of nothing greater than that "scientific shorthand in aid of memory" of which we have just spoken, and a clear impression, long retained, of what has been seen, sufficient to recall to the mental retina visions which were once realities. So much is, we contend, memory. The fortunate representation of these visions by means of art depends on the technical power of the seer. There can be no question that the power of recalling and the power of delineating are often independent of each other. "Mute inglorious Miltons" are, no doubt, more numerous than those who could write as well as imagine a 'Paradise Lost.'

There is a passage in Mr. Hamerton's book which, although directed to another purpose, illustrates tolerably well the difference between art memory and imagination:

"Certainly there is a distinction between painting from a clear recollection of the individual object, and painting partly from that and partly from knowledge acquired beforehand. Certainly, also, there are artists who have peculiar gifts of memory, which enable them to seize what escapes others [we consider these to be gifts of observing and analytical power, not of memory], such as the gift of the elder Leslie for seizing a transient expression in human beings, or that of Landseer for making a dog look human without losing the quality of doggishness; and the more a critic learns about art the more he comes to be persuaded that these personal gifts, which are so much genius, can never be acquired by labour. No amount of toil would ever have enabled either Titian or Raphael to paint the expression of ladies in drawing-rooms in any manner comparable to that of Leslie. Neither Van Dyck nor Velazquez, though they could both paint dogs, would ever have had the slightest chance of rivalling Landseer as a painter of subtle and various canine moods."

While the power of seizing transient expressions is not imagination, yet, if Leslie invented a subject for a picture, as he often did, or so thoroughly entered into the

meaning of Smollett and Sterne that every spectator recognizes the truth of the artist's representation, then he exercised the highest faculty of imagination. On this account Leslie's *Widow Wadman* is an example of imagination creative, of which there can hardly be a doubt that the image in the painter's mind was as vivid as that which informed the mind of Sterne. Very likely Sterne himself, less occupied with the appearance of his widow than with her emotions, would have admitted Leslie to surpass himself in this respect. If we remember rightly, it was Dickens who declared that one of his illustrators had given solid form to that which he himself saw in a nebulous condition. The nobility, energy in repose, and unconscious heroism of the 'Distinguished Member of the Humane Society' of Landseer, and that wonderful dog in 'Suspense,' are fine instances of imagination pure and simple, and only less subtle than Leslie's.

We agree with the view expressed by Mr. Hamerton in his eighth chapter, in which he says:—

"The artistic imagination has this special peculiarity, that the images are always evoked by feeling, and that the degree of their reality is always determined for them by an emotion which might be said to come from the heart, if there were not some reason to suppose that it comes rather from a special sensibility. In any case it always seems to come from the heart, though there are good reasons for believing that a highly accomplished artist works in a secondary emotion, that is, a half-feigned or half-remembered emotion, rather than in a state of real immediate emotion. One reason for believing this is, that in a state of real emotion the artist would hardly be able to attend to the necessary technical conditions of his craft..... This brings us to a most important conclusion, which enhances still more the great value of imagination in the arts. Not only are the images seen by the imaginative artist called up by emotion, but the emotion itself is imaginative. By the power of his imagination the artist enters into a state of emotion, and yet, at the same time, this emotion, which is only half real, leaves him sufficient mental liberty to attend to all the technical details of his work as a versifier or painter. When a poet seems most deeply moved, he has still leisure enough to choose effective syllables and sonorous rhymes, as an actress, in the storm of simulated passion, assumes those attitudes which display her person to advantage."

This passage is succeeded by an admirable illustration derived from the mission of Iris to Dido, described in the fourth book of the *Æneid*, which puts this matter in the true light. Mr. Hamerton has also some excellent observations on the effect of what he calls the "personal quality" of an artist on the landscapes he depicts. "Even Wales," says Mr. Hamerton—nay, even Bettws-y-Coed itself, we may add, although the place is now a mere picture-factory and the haunt of incompetent painters, who, blindly following the example of David Cox, so far mistake the art they practise as to seek there "landscape ready made"—may, by the "personal quality" of the true artist, be made new for us. It is this "personal quality" which makes impressive a study of a mere blue waste of waves, or piles of vapour and their shadows, or a long stretch of grey and purple sands, without so much as a figure, by Cox, or Turner, or Mr. Henry Moore. In such pictures the human mind reflects itself, so to say, and appeals to us humanly. It seems to follow

that for the pathetic expression of imagination in landscape, imitation of nature *per se* is not essential, for, says our author,

"when images are evoked by feeling they cannot be images of complete realities, but only of some qualities appertaining to realities, and of those qualities only with which the single imaginative mind is in attractive or repellent relation."

So true is this that many of the landscape backgrounds of Reynolds's pictures, which have as little realism as may be—e.g., that of 'A Sleeping Child,' so famous in Doughty's print, although consisting of only three or four tall park elms, with a somnolent-looking mass of cloud behind them, backed by a calm and deep space of firmament—are perfectly in keeping with the subjects. Mr. Hamerton is careful to point out how valuable are the selection of details that are important, and the omission of irrelevant matters, in the imaginative landscapes of Titian, Gainsborough, and Reynolds. Gainsborough, whose works of this class are seldom really touching (and therefore as seldom imaginative), ought not to have a place in this group of landscape-painting poets, while Cox, whose power of giving an almost epic unity to his pictures is justly admired by Mr. Hamerton, ought to have been named with Reynolds and Titian. Our author does justice to Cox's noble power of simplifying. In this faculty of his we recognize the very art of the Greek sculptors. Rembrandt is rightly esteemed by Mr. Hamerton one of the greatest of poets in landscape as in other branches of design, but the print of 'Tobias and the Angel,' after Rembrandt, is ineffectual as an illustration of the principle in view. Of Claude's mechanical treatment of architecture in landscape Mr. Hamerton says:—

"Nothing is more likely to deceive an unthinking critic than the sort of finish given to the buildings in Claude's pictures. It is so equally methodical—the temper of the workman seems so entirely destitute of passion—that one can hardly credit him with imagination. For example, in the familiar 'Embarkation of the Queen of Sheba' [in the National Gallery], it would be difficult for any one who thought of the picture only, without recollecting Claude's sketches, to believe that any imagination had gone to the drawing of the buildings, which are ruled with a mechanical carelessness. Look at the square-cut stones in the corner, under the arch, and the Corinthian column. See how careful the artist has been about the mason's work, laying it stone by stone, and not forgetting the iron clamps that hold the stones together."

As this mechanical treatment of the architecture does not obtrude itself, the poetic effect of the sky and water, Claude's real subject, is not more injured by it than by the figures of the queen and her attendants, or even by the conspicuousness of her majesty's seventeenth century travelling trunks, which two dislocated porters are putting into a questionable boat in the foreground. On the other hand Rembrandt would have given none of these trivialities while he depicted for us the queen embarking in a stately manner, although she and all about her would have been Dutch.

Mr. Hamerton seems to have nodded when he referred to what he calls "a small paddle-wheel" (which he describes as "a hint of future paddle-wheels that propel steamers") in Raphael's 'Triumph of Galatea.' The

wheel was surely introduced as a suggestion of a triumphal car and nothing else. It is but a clumsy suggestion at best, and supremely ridiculous in connexion with the two strong dolphins who act as a team and tow the nymph's chariot on its watery path.

We need not follow any further Mr. Hamerton's interesting inquiries into the effect of the imagination upon our impressions of landscape and their translation by means of painting. Suffice it to recommend the book to students of art and thinkers at large as possessing many fine qualities. Mr. Hamerton expresses himself with precision and perspicuity, and, although the manner of treatment is occasionally rather operose, it is usually bright, and always accomplished.

*Europe: a Prophecy*, by William Blake, 1794 (Quaritch), has been facsimiled in an admirable manner, and belongs to the series which we have already praised when it was issued in instalments, and never without admiration for the care, spirit, and skill with which Mr. W. Muir and his assistants, S. E. Muir, H. T. Muir, and M. Hughes, have performed their tasks. 'Europe,' one of the very finest of Blake's works of this kind, deserved all the skill and attention of the copyists, who have done their work with rare taste, fidelity, and zeal. The vigour, peculiar "dryness," and characteristic depth of Blake's water colours are reproduced with great success; nor is the outlining of the bold and complex designs, seventeen in number, less meritorious. The frontispiece is that tremendously daring design of 'God measuring Space with Compasses,' which has always commanded the wonder and awe of Blake's admirers, and is beyond question one of his transcendently grand designs, excelling in all respects the majority of the visionary's conceptions, even the most daring of them. On the title-page is the famous Snake (a marvellous illustration of Blake's ideas of zoology), which in the original was painted in body-colour, a kind of distemper, mixed (as we think) with honey, and laid on so thickly that the pigments are in relief on the paper. This and the peculiar effect and colouring it embodies have been so fortunately reproduced in the copy before us that it is a veritable facsimile, losing hardly anything of the vigour and richness of the original. Among the finer designs, where only one or two exhibit extravagance, is that on p. 5, where the evil spirit, hovering above an immeasurable abyss, is throttling two wicked personages. The monstrous warrior clad in close-fitting scale armour, who, attended by two angelic spirits, occupies a large portion of the design on p. 7, is a magical conception, full of force and romantic dignity. It was a great favourite with Rossetti, and, as reproduced here with good fortune, illustrates Blake's peculiar and very poetical ideas of colour, than which there could not be a finer instance than that wonderful rhapsody in art the so-called 'Bard of Gray,' which is now in the Grosvenor Exhibition. Probably no series of designs by Blake more aptly characterizes his genius, and more fairly represents his outrageous absurdities, than 'Europe.' Of the "prophecy" it is without question beyond the power of any one to make "head or tail." It cannot be said to be versified; it has neither harmony, rhythm, rhyme, nor reason. Most of the visionary's admirers agree that Blake could not possibly have understood what he wrote, and probably did not intend to mean anything.

#### MINOR EXHIBITIONS.

At Mr. McLean's Gallery may be seen a startlingly vigorous and fine study in natural effect and harmonious and rich coloration, the sumptuous snow-piece called *Christmas Eve*,

*Murthly Castle, Perthshire* (No. 43), by Sir John Millais, but, as we described it at length a few weeks since, we need say no more than that, while its beauty fully justifies the artist's satisfaction with it, the alterations made in it since our first observations were written have been improvements. In the same gallery are seventy-one other pictures, of which the following are noteworthy. M. C. Wilda's *Café in Cairo* (5) is a capital piece of character, careful and clever modelling, and sound finish. The warm *Sunset in Winter* (6) is by M. L. Munthe, who, although a mannerist, never fails to be natural and therefore agreeable. Mr. McWhirter's *Corrie, Isle of Arran* (8), is a sympathetic and richly coloured, but rather slightly painted view of a high coast, undercliffs clad with verdure, and a calm opalescent sea. Heer C. van Haanen's pretty study of the head of a *Venetian Girl* (13), lively and attractive as it is, makes us regret that so good an artist condescends to pot-boilers. We admire the spirit and pathos of Herr Schreyer's *Stormy Weather in Russia* (14), a poor horse scantily sheltered in a bitter snowstorm, designed with Bewick-like humaneness, although we have seen a dozen pictures by him which are as good, or better, and all of the same type. Mr. H. W. B. Davis's *The Gloaming, on the French Coast* (17), with a warm summer-moonlight effect, is already known to us, and being sound, fresh, and true, is gladly seen again. Mr. Alma Tadema's *Hush!* (23), a young mother seated in a Pompeian corridor, with a cradle by her side, and guarding the slumbers of her infant, is, of course, charming; but, as a pot-boiler, it is not welcome. Heer Clays's *On the Scheldt* (27) is a capital specimen of his power to deal with sheen on the sea, pure and luminous skies, and well-grouped shipping. Mr. P. Graham's mannerisms are so rife in *On the Northumberland Coast* (25) that we seem to know every touch of his brush, every trick of his well-worn palette, every artifice of his so-called studies after nature. Mr. L. Fildes's *Venetian Beauty* (30), a pretty picture of a pretty girl in a green dress, is distinguished by the *espiglerie* of the expression and the gaiety of the coloration. Mr. E. Ellis's *Fishing Bay on the Cornish Coast* (61) depicts, with much grandeur of expression and austere colour, a grim black cliff of slate, upright as a wall and stern as a fortress, bleak greyish-yellow sands, the greenest of seas taking deep reflections from the wild and lowering sky. It is a strong and very pathetic picture, a little coarse in its colour and loose in handling. In addition to the above the visitor may look at the contributions of MM. Heywood Hardy, E. van Marcke, Madrazo, J. B. Burgess, K. Halswelle, J. Maris, J. Israëls, and (No. 71) a pretty Corot.

Messrs. Boussod, Valadon & Co.'s gallery is distinguished by a collection of brilliantly and sympathetically painted views of interiors in "fair and famous Fontainebleau," thirty-three in number, by far the most acceptable of the productions of Mr. J. Haynes Williams. They comprise apt and truthful representations of the diverse effects of daylight and sunlight on various materials—gold, polished wood, velvet, silk, brass, and marble—the sumptuous colours of tapestries, the sheen of crystal chandeliers. They happily illustrate the aerial perspective of long galleries and stone arcades and corridors, as well as cloisters dashed with sunglare and spaces of shadow; they reproduce golden lustre from without and mysterious reflections from within; and they are rich in recondite changes from cool to warm illumination, as seen in council chambers and halls for feasting and the reception of ambassadors. Even the bedrooms of queens and empresses, the studies of kings, and ante-rooms for suitors have been very happily depicted. The visitor will be charmed by the sun-flooded vista seen through the half-open doorway of No. 1, which is styled "*Veillez entrer s'il vous plaît*"; the bright, pure, and cool daylight of the *Salle du Trône* (5); and the angles laden with shadow of the *Galerie François I.* (6).



The long perspective of pictures, tapestries, gilded panels, and boldly carved cartouches of the last rivals those of the Galerie d'Apollon itself. Here, with felicitous tact, the far-reaching vista of the polished floor is painted as divided by squares of sunlight and warm shadow, while the long blue reflection of the window at the end of the gallery is distinct on the well-waxed parquetry. In No. 8, *Salle du Conseil*, we have a famous room decorated in the days of Louis XV.; the paintings are by Van Loo and Boucher. Here the *Maréchal de Biron* was arrested for high treason in the reign of Henri IV. Later it was the *salle intime* of the royal family. Technically, the shadow of the crystal chandelier on the wall and the amorini and flowers painted on white panels are very charming indeed. This is a first-rate example. The wealth of reflected light saturating, so to say, the dark shadow of the canopy of the state bed in the *Chambre à Coucher de Marie Antoinette* (10) is delightful to artistic eyes. The room is known as the "*Chambre des cinq Maries*," because it was the bed-chamber of Marie de Médicis, Marie Thérèse, Marie Antoinette, Marie Louise, and Marie Amélie. Numerous pretty figures, both well drawn and painted, add to the attractions of Mr. Haynes Williams's interiors, from that of the *dame d'honneur* who is tying the sandals of a dainty princess in *La Toilette* (2), the Blenheim spaniel who listens eagerly at the closed door of the *Boudoir de Marie Antoinette* (12), Napoleon reading a despatch in the *Salle des Gardes* (13), the pages clad in sky-blue who bring books to the court beauty seated at the table in *Pages in Waiting* (18), to the inquisitive maidens of honour who listen at a keyhole in *Arch Conspirators* (22). We have but a line or two left to recommend to the reader *The Music Gallery* (21), *Ease and Elegance* (29), the *Throne of Napoleon* (3), and the *Salle Louis XIII. or Salle Ovale* (15), a place which is crammed with historic memories.

At the Fine-Art Society's rooms may be seen a "Collection of Drawings of Oxford" by Mr. J. Fulleylove, which, while they do not quite equal in merit some of his efforts, are extremely interesting and sound. Of the eighty-eight examples the most pleasing are *St. John's College* (13); *Entrance to Magdalen* (16); *Merton College, Interior of the Library*, glowing in reflected sunlight (18); *Bodleian Library, Interior* (24); *St. John's College* (29); *Queen's College Chapel* (30); *Hertford College* (60); and *Bodleian Library, Interior of a Study* (77).

Mr. F. C. Cotman's drawings, on view at Messrs. Dowdeswell's, are more than views "Around London," as they profess to be; their subjects are well selected, and their treatment is neat and nice. The best of them seems to be *East Grinstead Church* (41). Mr. E. Hayes's paintings and sketches in oil, which occupy part of the gallery, are well worth seeing, but call for no special comments.

#### NEW PRINTS.

We are indebted to Messrs. Buck & Reid for an artist's proof of a plate etched by M. Brunet Debaines after 'The Way to the Mill,' one of the twelve very charming paintings on glass by Gainsborough which constituted "Gainsborough's Camera," as it was called by his friends, and which were exhibited at the Grosvenor Gallery in 1885. This print is a companion to 'Worcester,' another etching by the same engraver and belonging to the series, which will, we hope, be extended so as to include all the bright and beautiful paintings of the "Camera." M. Brunet Debaines has rendered his original with great spirit, purity, and vigour, qualities in which the painting excelled. It depicts a pivoted windmill on an isolated hillock in rough country, with water in front.

Mr. Kidson (South John Street, Liverpool) has published Mr. Paul Knight's mezzotint after Velazquez's bust portrait of Philip IV. in the National Gallery. It is not unlike the face of

the original, but is a little heavy throughout, blunt in treating the peculiarly firm and well-defined contours of the picture, and in rendering the expression rather dull.

Messrs. Dawson & Co. (Typographic Etching Company) have reproduced with great fidelity, clearness of tone, wealth of colour, and purity Mr. W. B. Richmond's pretty and graceful nudity, the "rustic Phidyle" of Horace supplanting her household gods, and in a picturesque alcove offering to them fruits and frankincense. The reduction of the size of this design has not lessened its attractions, but it has emphasized the disproportioned length of the maiden's legs and great size of her arms.

Mr. Mendoza's last-published etching lies before us in a proof with the *remarque* (a medal and a flower) by M. Massé, after Mr. C. W. Wyllie's picture of 'The Pool,' including a small sea-going iron steamer lying at a wharf on our left, a vista of shining water between it and a rank of steamers and other vessels on our right; the whole revealed by the bright, yet pallid lustre of a London afternoon in, we suppose, autumn, when the sky is nearly covered with soft flocculent grey clouds, and all the lower air is charged with dun smoke, which lies in a dense stratum between us and the horizon, while even the zenith is partially obscured. The etching lacks a little brilliancy and some sharp touches; otherwise it is well drawn, justly graded as to light, shadow, and tone, sound throughout, faithful to its original, and well finished.

Mr. T. Wilson, of George Street, Edinburgh, has given us an artist's proof of a plate mezzotinted by Mr. R. S. Clouston after a portrait of Prof. Shaip, of St. Andrews, painted by Mr. R. Herdman. It represents the Professor in his gown, seated in a chair, with both hands joined in his lap, and looking in three-quarters view to our left. It is a capital portrait, painted deftly and broadly, with excellent workmanship, and thoroughly well engraved.

From Messrs. G. Rowney & Co. we have received two chromolithographs after Turner's drawings in the National Gallery, being 'Ramsgate' and 'The Mouth of the Humber.' They reproduce successfully the spirit and substance of the originals, the movements of the waves, ships, and clouds, together with the form and solidity of each element, and what may be called its expression and pathos. They are clear and bright. Some of the tints are a little garish, and the handling is somewhat crude; but on the whole, and according to their own standard, they are satisfactory transcripts, well fitted for popular use.

#### THE AUTHORSHIP OF THE FAIRFORD WINDOWS.

THIS oft-discussed question is once more raised by the discovery of the accompanying scrolls in two figures of the Persecutors of the Church in the window of the north clearstory next to the tower. Considering how carefully certain windows were studied and traced by the eloquent author of 'The Fairford Windows,' the late Rev. J. G. Joyce, it is remarkable enough that an incorrect version of these scrolls was given in the work. Moreover, the letters were given in the Gothic capitals of ancient MSS., whereas they are, with slight variations, ordinary Roman capitals. Again, with singular infelicity he argues that the persecutors could never have been intended for Roman emperors, otherwise a mediæval artist would have given them the imperial diadem. As the first figure has the diadem, the argument so far falls to the ground.

This figure appears with the back to the spectator, holding a martyr's head in one hand and a sword in the other. The attitude is full of life and energy, the face emaciated as of one grown callous in crime. Upon the head is a turban, or diadem of blue, ruby, and emerald, with a crown of gold wrought into the front of it. The limbs are protected by armour, and the body clad in a surcoat of special richness and elaboration, violet tinted above and green below,

though the colour has gone out of one-half of the skirt. The girdle is ruby and golden tinted. The martyr's head, which the persecutor holds, is remarkable for the calm and pallor of death, wrought with wonderful exactitude by a few strokes of the pencil and the brush. On the higher part of the figure two bands of letters, coloured alike, form a single scroll. They cross the back in diagonal lines, the higher one just below the collar.

As seen from the floor of the church, the reading of the scroll appears to be (1) PATN (2) ONERON DEP. As seen from a careful tracing, the last letters appear rather to be PER.

The first set of letters would give the following Latin legend: *Puer Albertus thurer noricanus NERONEM DEFIXIT.*

Taking PER as the true reading, we thereby obtain additional evidence that the letters have an intelligible meaning, and are not so many mere decorative hieroglyphics. NERONEM PERSECUTOREM, or PERSEQUENTEM, requires both a verb and a nominative. Now the second symbol of the scroll, being evidently a monogram, is best calculated to give us the artist's name, AT; no is sufficiently distinctive for Norica (Nürnberg).

There remains P for the verb, which can hardly be other than *pinxit*: *pinxit Albertus thurer noricanus NERONEM PERSECUTOREM.*

The third figure of the window presents an archer in hunting gear, about to discharge an arrow from the bow. Upon the belt which sustains the quiver occur the letters M. AD, there being an interpolation of white glass, partly coloured with the gold stain, between the first letter and the rest. It has been conjectured that the first letter was the initial of Michael Wohlgemuth. Possibly it was. In reference to the others, there seems to be little doubt of their pointing — along with other evidence upon the glass — to the hand of the youthful Dürer, labouring along with Wohlgemuth and other artists upon the decoration of Fairford Church, in obedience to an order from John Tame, the founder, at some time during the last decade of the fifteenth century. The demons here and elsewhere would do credit both to the imagination and handling of the great German master. J. L. POWELL.

#### THE EXCAVATIONS AT SICYON.

THE following detailed account of the excavations at Sicyon, which were commenced two years ago by the American School at Athens and are now being continued under its present director, has reached me:—

"The entire σκηνή of the theatre has been excavated, as also a portion of the entrances, as well as the orchestra, the floor of which is plastered, as it is in the theatre at Epidaurus. Likewise the floor and the walls of a large chamber adjoining the σκηνή are plastered. The θυμιάλῃ is entirely absent from the orchestra, at least no trace of it has yet been found. A small part of the κοίλον of the theatre has been excavated, viz., four rows of the front seats, that are preserved in a comparatively good condition, contrary to the evidence of many former travellers, who, because they saw the κοίλον covered by more than a metre's depth of soil, came to the conclusion that the κοίλον had been destroyed and all its rows of seats had disappeared, as has unfortunately been the case with many Greek theatres, e.g., with that of Sparta. Fortunately, however, in this case the soil that buried the theatre has preserved it comparatively unimpaired, as the theatre at Epidaurus was preserved in the same manner from other sources of destruction. The first two rows of seats consist of seats of honour; they are of Porus stone, as are also the remaining seats. Fourteen steps leading to the first διάζωμα of the κοίλον divide the first ζώνη into thirteen wedge-shaped divisions (κεκλιμέναι). There is some danger, owing to the plan of excavation, which begins from the lower part of the κοίλον, lest the mound of earth may fall in from above, owing to its own weight or in case of rain, and thus cover again the part that has been laid bare. The σκηνή in its present condition does not appear to belong to the same period as the remaining parts of the theatre. If the construction of the theatre can be traced back to the fifth century B.C., as can be con-

jectured with certainty from the letters of the ancient Attic alphabet found on the marble wall of the *προσκήνιον*, it would appear that the *σκηνή* was built or renovated at a later period, for several of the marble slabs used in the construction of the *προσκήνιον* are not found in their original position, whilst others are turned over, and one letter of Roman date is seen. On either side of the *κόλον* at its upper part two arched underground passages have been discovered, that are still in very good preservation. These passages served as entrances and exits for those of the spectators who occupied the upper *διάζωμα*. These arched passages, together with the Bouleutérion of the Eleans at Olympia, confirm the opinion that the arch was known to the Greeks, and was not an exclusively Roman invention introduced into Greece from Italy. Behind the *σκηνή* a chamber of semicircular form has been discovered, which is plastered, and probably served as a bath. The further excavation of the theatre has been interrupted by the weather, but will be proceeded with in April.

"Some days were devoted to the search for the ancient necropolis. But nothing was found excepting a few poor specimens of Roman tombs, and these, unfortunately, had been already opened.

"In the theatre within the orchestra two heads of statues were found, one belonging to a trunk previously found and representing the god Dionysus; this statue is of good workmanship and well preserved."

MARY C. DAWES, M.A.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 24th inst. the following, the property of the late Mr. F. Fish. Drawings: E. K. Johnson, The Pet Kitten, 50*l.* S. Read, The Coast of Sutherland, Cape Wrath, 64*l.* W. Hunt, Birds' Nest and Apple Blossom, 105*l.* B. Foster, A Weald of Surrey, going to market, 81*l.*; A Peep at the Hounds, 141*l.*; Aucheneilan, Argyllshire, 58*l.*; Market-Place, Rouen, 54*l.* D. Cox, Bolton Abbey, 54*l.* T. S. Cooper, Canterbury Meadows, 54*l.* L. Haghe, Interior of San Lorenzo, Florence, 59*l.* P. Graham, Sea-washed Rocks, 183*l.* Sir J. Gilbert, The Clown and the Shepherd, 89*l.* G. Barret, Evening, 60*l.*; A Classical Lake Scene, with temple and figures, 68*l.*; A Classical River Scene, with ruins and figures, 50*l.* J. M. W. Turner, Salisbury Cathedral, south view, 157*l.* Pictures: E. Frère, The Dame's School, 210*l.*; Water-Carriers, 173*l.* F. D. Hardy, The Wedding Dress, 183*l.* J. E. Hodgson, Returning the Salute, 152*l.* R. Ansdell, After a Day's Sport, 257*l.* P. Graham, Cross Roads, twilight, clearing up, 546*l.* E. W. Cooke, Scheveningen Beach, 231*l.* T. Creswick, Near Barnard Castle, 351*l.* J. C. Hook, Milk for the Schooner, 556*l.* J. Linnell, Going to the Home-stead, 483*l.* W. Mulready, Cottages, children with a boat, 152*l.* W. Müller, Little Waders, 525*l.* J. Constable, The Mill Stream, Willie Lott's cottage, 346*l.* P. Nasmyth, A Rustic Landscape, with farm buildings, 640*l.*; A Woody Landscape, with a cottage, and peasants with a donkey and sheep, 409*l.*; The Edge of a Wood, with peasants and dog on a road, 194*l.*; Evening, View in Cumberland, trout stream, 168*l.* T. Gainsborough, A Landscape, with cottage, peasants, and animals, 315*l.* G. Morland, The Post-Boy's Return, 745*l.*; The Keeper's Cottage, 346*l.*; The Tea Garden, 472*l.* R. Ladbrooke, A Woody Landscape, with gipsy encampment, 210*l.*; A River Scene, with cottages, figures, and ducks, 325*l.* G. Vincent, Greenwich Hospital, 777*l.* J. Crome, On the Yare, 231*l.*; ditto, 152*l.*; A Woody Landscape, 241*l.*

Also the following pictures, the property of Mr. H. L. Puxley: S. Botticelli, The Madonna and Infant Christ, and a female saint with an open book, 262*l.* Filippo Lippi, The Madonna and Infant Christ, 745*l.* Luini, The Madonna with the Infant Christ and St. John in a landscape, 231*l.* W. Müller, A Frozen River Scene, with figures skating, a windmill and trees, 267*l.*

#### Fine-Art Society.

MESSRS. HENRY GRAVES & Co. have appointed Saturday next for the private view of a collec-

tion of the works of Lady Butler (Miss E. Thompson), including 'The Roll Call,' 'Inkerman,' 'Scotland for Ever,' and several water-colour drawings. The public will be admitted to the gallery, 6, Pall Mall, on Monday following, 9th prox.

MR. T. O. BARLOW is about to finish the large and noble plate after Turner's 'Festival at Macon,' the property of Lord Yarborough, and one of the greatest ornaments of the Grosvenor Exhibition of this year. It has long been reckoned among the engraver's masterpieces.

ARTISTS and antiquaries heard with satisfaction the assurance of the leader of the House of Commons given on Friday of last week that the sole object of the grant made on behalf of Westminster Abbey was "to make provision for the maintenance of the Abbey in its present condition, and there was no intention to carry out any structural or architectural changes whatever." "Structural" and "architectural" are words as to the meanings of which there may be considerable divergences of opinion. There are, however, distinct notions as to the sense in which these terms are accepted by lovers of art and students of history when the condition of the most precious antiquity, the greatest historical document, and the finest English work of art in this country is in question. After this assurance of Mr. W. H. Smith every artist will expect that proceedings of unparalleled stupidity, such as "gauming" the interior, carvings, mouldings, and piers with a solution of shell-lac (the achievement of Sir G. G. Scott's deputies), or the daubing of the Coronation Chair by the hands of a deputy-upholsterer, will never occur again. For the things that have been done there is no remedy; but although nobody has been made responsible for them the world trusts the authorities not to allow anything more of the kind to be attempted. In future let us know who the people responsible are, and let any one who treats the Abbey as a mere *corpus vile* be promptly dismissed.

We regret to hear of the death of Mr. William Eden Nesfield, the accomplished architect and draughtsman of 'Specimens of Medieval Architecture,' collected in France and Italy, and admirably delineated in a volume we reviewed June 28th, 1862 (*Athen.*, No. 1809), and described it as full of fine Gothic types and choice examples of the pure Renaissance. Mr. Nesfield died at Brighton on the 25th inst., aged fifty-three. His buildings are all marked by excellent taste and fine feeling for design. He was the author of many able essays on architecture and archaeology.

ONE of the greatest authorities in the archaeology of gems, antique and gnostic, their history, characteristics, and the legends concerning them, has been called away suddenly in the person of Mr. Charles William King, Senior Fellow of Trinity College, Cambridge, who died on the 25th inst. Mr. King's works on the subjects alluded to secured for him lasting distinction among scholars who have made the history of works of art their study. Several of them have been reviewed in these columns at the time of their publication. They comprise, besides numerous shorter essays contributed to the journals of archaeological societies, 'Antique Gems,' 1860, the original staple of other works published at later dates on sections of the subject at large, being 'The Natural History of Precious Stones,' 1865; 'The Handbook of Engraved Gems,' 1866; 'The Natural History of Gems, or Decorative Stones,' 1867; 'The Natural History of Precious Stones and of the Precious Metals,' 1867; 'Gnostics and their Remains,' 1864; and 'Antique Gems and Rings,' 1872.

THE death is announced of Mr. Doyne Bell, F.S.A., known to antiquaries by his work on the Chapel of St. Peter ad Vincula in the Tower. The death is also announced of Mr. Thompson Watkin, highly esteemed for his knowledge of

Roman Britain. His volumes on 'Roman Lancashire' and 'Roman Cheshire,' although not free from faults, showed wonderful enthusiasm and research, and will long preserve his reputation. Mr. Watkin was an occasional contributor to this journal.

THE Grosvenor Exhibition will be closed on the 7th prox.

WE are glad to learn from a recent communication by Mr. C. Wethered to the Institute of Architects that it is the intention of M. Viollet-le-Duc  *fils* to publish the correspondence of his father, extending from 1835 till his death in 1879, directed from wherever he was at the time of writing, and enriched with sketches of all sorts made with that skill of which he was a master. The rare acumen, keen intelligence, abundant accomplishments, and profound knowledge of art possessed by the famous architect are said to find ample expression in this voluminous correspondence.

S. E. writes from Cairo:—

"When in 1884 there appeared the valuable work on Coptic churches by Mr. Butler, of Brasenose College, Oxford, the author stated that he had been unable to obtain access to the triforium of the ancient Coptic church at Babylon (Old Cairo) known as that of Abu Sargah. It is quite possible that between that time and the present date others may have overcome the scruples that then existed as to admitting a European into a part of a church which had been partitioned off and converted into a private dwelling-place; but I have not seen any public notice of the fact. It may, therefore, still be of interest for it to be known that an Italian lady conversant with Arabic was recently admitted, with her party, into the once jealously-guarded portion of the building. The lady was the widow of the late Judge Haimann, known for his exploratory work in Cyrenaica. On examining the triforium with a view to set at rest the question raised by Mr. Butler, it appeared that the northern one had no signs of any chapel—only an embrasure in the north wall fitted with a lattice window. In the south triforium there was to be seen a Haikal-screen of woodwork—the *θυσιαστήριον* within presenting the usual Coptic form—with two apertures behind to the recess or recesses beneath it. It fronted westward, like the examples in the church below, but the area within which it was enclosed was removed further westward by the space of a bay from the terminal eastern wall."

OUR Naples Correspondent writes under the date of last Saturday:—

"Some months have elapsed since I informed you that excavations at Sybaris were about to be recommenced. The Government has since then received reports to the effect that many tombs have been discovered in the neighbourhood of Torre Mordillo. In them have been found objects in bronze, such as fibulae, bracelets, necklaces, rings, and the heads of lances in iron, some articles, too, of amber, glass, and terra-cotta. The works are continued in the open country and the tombs, and telegrams announce new and important discoveries."

THE objects discovered by M. Naville and Count d'Hulst at Tel-Bast during the past fortnight have been of unusual importance. They include the lower part of a statue of a hitherto unknown king in black granite, the cartouche reading, according to our correspondent, "Raian." In black granite are also the head of a Hyksos statue, with its lower part, and, from an artistic point of view, a fine sitting statue of a governor of the reign of King Amenophis III., probably the first monument in this material belonging to the eighteenth dynasty which has been found in the Delta. In red sandstone we have to chronicle a portion of a statue of Rameses VI., some admirable heads of Hathor, and columns. One of the latter, although broken into five pieces, could be perfectly fitted together, and would be a noble acquisition for the British Museum. It is feared the resources of the Egypt Exploration Fund will not allow of their bringing it to England, but when this fact is known it is to be hoped that some public-spirited lover of art may come forward and take the honour of such a charge upon himself.

At the expense of the Ministry of Public Instruction, excavations have begun at Tanagra.



In their excavations at Cephissia the American School have discovered the head of a colossal male statue, a basso-relievo representing a warrior, a torso of a statue without head, and many inscriptions. One hears nothing of the long suspected Temple of Dionysus.

The process of removing the prison buildings which completely filled up the shell of the fine old keep of Norwich Castle (the second largest Norman keep in England) is rapidly approaching completion, and several Norman arches of great interest have been uncovered, and a spiral Norman staircase leading to the basement, which had long been filled up with concrete, has been carefully reopened. As far as can be judged at present it would seem that the soil of the castle mound is "made" soil, but the question will soon be set at rest, for four shafts are to be sunk as soon as the new buildings are cleared away.

THE under-mentioned pictures are, according to the *Moniteur des Arts*, destined for the next Salon: M. J. P. Laurens, 'Portrait de Mounet-Sully'; M. Cormon, 'Une Bacchanale'; M. Gervex, 'Une Femme au Bain'; M. Henri Saintin, 'Paysage, Brumaire'; M. Falguière, 'Les Fleurs à Clémence Isaura' (the famous sculptor will likewise contribute a statue called 'La Chasse-ressé'); M. Mercié, a picture named 'Psyché,' and the sculptured monument of M. Baudry, as well as that of Zariif, the Sultan's tutor; and M. E. Leroux, 'Monument d'Aristide Boucicaut.'

THE French journals continue to publish long lists of monuments of the Middle Ages, Renaissance, &c., in every department of France, which are taken under the protection of the State. Beside these our own meagre lists of similarly protected works, which include rude antiquities only, are very unsatisfactory indeed. On the other hand, the antiquities thus safe-guarded by our neighbours comprise, e.g., for the Department of the Seine only, specimens of importance varying from the Abbey Church of St. Denis, Notre Dame, St. Germain-des-Prés, the Tower of John the Fearless, and the Hôtel Lambert in the Rue St. Louis-en-l'Île, Paris, to the windows of the church of Puteaux.

## MUSIC

### THE WEEK.

ST. JAMES'S HALL.—Philharmonic Concerts. The Popular Concerts. Sacred Harmonic Society.

A REMARKABLY interesting programme, consisting mainly of works new to London concert-rooms, was presented at the second Philharmonic Concert on Thursday last week. The feature which was probably most instrumental in drawing a large audience of musicians was the first appearance in England of Tchaikowsky, the Russian composer. More than a dozen years ago his name began to appear in our concert programmes, and considerable interest was excited by his Pianoforte Concerto in B flat minor and an elaborate overture on the subject of 'Romeo and Juliet,' both first produced at the Crystal Palace. But the feeling in his favour was only transient; no other important works from his pen were presented; and he is in London now chiefly, if not wholly, on account of the fact that his native country has granted him a sum expressly to defray the expenses of an artistic tour. In Paris he has enjoyed a very warm reception; but not much value can be attached to this, as in the Gallic capital political and artistic feelings are inextricably mingled. We are afraid he did not allow sufficiently for the difference in tastes of English amateurs. In the catalogue of his works given in Grove's 'Dic-

tionary' are no fewer than four symphonies, and it would have been wiser to have produced one of these than the Serenade for strings and the *tema con variazioni* from a suite which actually figured in the programme. Tchaikowsky has been claimed as pre-eminently a nationalist in music—one of a school of Slavonic composers who must be reckoned with in considering the latest developments in the art. The distinctive features of music of this class are the use of rugged native melodies, authentic or imitated, strongly marked rhythms, and strident orchestration. Except in very quick dance measures it is seldom cheerful in tone; rather, as Mr. Dannreuther well expresses it in his article on Tchaikowsky, it bears "the impress of the Slavonic temperament—fiery exaltation on a basis of languid melancholy." Now it happens, unfortunately, that the Russian composer's pieces performed last week are deficient in these peculiar characteristics, and therefore cannot be accepted as representative of his style. The four movements of the serenade are all marked by abundance of taking melody, for the most part fresh and spontaneous, but, with the exception of the final *tema Russe*, it is not specially Slavonic in character. Nor can the work be regarded from the highest art standpoint; it is at the best a pleasant *jeu d'esprit*, and its enthusiastic reception was partly due to the magnificent performance, the Philharmonic strings being quite unrivalled in London, and perhaps in the world. The Theme with Variations is taken from a Suite in G, No. 3; it is scored for a large orchestra, and abounds in clever, if somewhat *bizarre* effects. The audience evidently liked Tchaikowsky's music, but whether it will leave an abiding impression remains to be proved. The other orchestral items in the programme were also novelties. The first was a Symphony in G by Haydn, probably one of those published in Paris in 1766-7, though its origin is not precisely known. It was, at any rate, written long before Haydn came under the influence of Mozart, and is in his most vigorous and characteristic style. The *adagio*, in the orthodox sub-dominant key, is a little gem. Svendsen's Norwegian Rhapsody, No. 2, is not a remarkably original work, nor has it very great art value, but it is bright and animated, and effectively scored. An exceptionally fine rendering of Mendelssohn's Violin Concerto was given by the Bohemian violinist Ondricek, who, however, might have selected something more suited to a Philharmonic programme for his second solo than Ernst's Hungarian airs. Much praise is due to Miss Eleanor Rees for her tasteful rendering of airs from Smart's 'Jacob' and Gluck's 'Semiramis.'

We have now to chronicle the close of the thirtieth season of the Popular Concerts, which, as regards public support, has been eminently satisfactory, though in an artistic sense it has not been eventful; in other words, nothing has been done either in the production of new works or the appearance of new artists to cause it to be remembered. The final Saturday programme consisted of Schumann's Quartet in A, Op. 41, No. 3; Beethoven's Trio in E flat, Op. 70, No. 2; some of Mendelssohn's 'Lieder ohne Worte,' exquisitely played by Madame Schumann;

and three of Brahms's Hungarian Dances, in which, of course, Herr Joachim was the principal executant. The pure rendering of Lotti's 'Pur dicesti' and a song of Gounod's by Mdlle. Gambogi showed how rapidly this singer is advancing in her art.

The main feature of interest in the final concert on Monday was unquestionably the rendering of Schumann's 'Carnaval' by his widow. On this occasion she gave the entire work, though the stereotyped programme stated she would omit four numbers. It is not too much to say that if her method of interpretation is correct—of which there cannot be the shadow of a doubt—then that adopted by such executants as Rubinstein and Mdlle. Sophie Menter is a caricature. That Madame Schumann still possesses wonderful vigour was shown last week in Brahms's c minor Trio; but her playing of by far the larger portion of the 'Carnaval' was distinguished rather by dreamy tenderness and sentiment. Moderation was especially noteworthy in the 'Davidsbündler' March, which modern pianists are apt to transform into a furious torrent of sound. We can forgive the eagerness of the crowded assemblage to hear the great artist once more, but she would not comply, and we can only hope that her present visit will not prove to be her last. There was little else in the programme to call for remark, the object being mainly to permit as many favourite performers to appear as possible. Brahms's Sextet in B flat was the only concerted work in the ordinary sense of the term. A superb rendering of Bach's Double Violin Concerto in D minor was given by Madame Néruda and Herr Joachim, with the accompaniments played on the pianoforte by Miss Fanny Davies; and the concert ended with another selection of Brahms's Hungarian Dances, in which Herr Joachim was associated with Mdlle. Janotha. We have rarely heard a more charming rendering of Schubert's 'Who is Sylvia?' than that afforded by Miss Liza Lehmann.

The Sacred Harmonic Society concluded its season on Tuesday evening with a performance of Mr. Cowen's 'Ruth,' conducted by the composer. It is unnecessary to add a word to what has been said concerning the work, as repeated hearings do not bring into greater prominence either its merits or its defects. Its successor will be awaited with the utmost interest, as Mr. Cowen is too good a musician and too earnest an artist to be satisfied with the measure of success he has already attained. On Tuesday Miss Hope Glenn, Mr. Lloyd, and Mr. Watkin Mills resumed their original parts, and Miss Anna Williams undertook the leading rôle with marked success, thoroughly entering into the spirit of the music. The choruses apparently needed more rehearsal; that is to say, the singing of the choir was rather rough, plenty of vigour being infused into the *forte* passages, though where finish was needed it was conspicuous by its absence. This is not as it should be with a society which bears an honourable name.

MR. WALTER BACHE.

We deeply regret to record the death of this highly esteemed musician, which occurred on Monday last after a very brief illness. By his decease a prominent figure is removed from our metropolitan musical life, and a severe blow in-

flicted on a special form of art-culture, which he conceived it to be his mission in life to promote by every means in his power. Into what direction the talents of Mr. Bache would have been cast had not chance thrown him into association with Franz Liszt it is, of course, impossible to conjecture; but it is safe to say that he would have made his mark, for though an enthusiast in the cause of his beloved preceptor, he was no dreamer, but an earnest, working musician. As a teacher at the Royal Academy of Music and elsewhere he was greatly respected; but he would not compose, for he acknowledged, with charming *naïveté*, that works from his pen would necessarily be mere imitations of Liszt. Year by year he laboured on, giving pianoforte recitals and, as often as his funds permitted, orchestral concerts, in order to familiarize the public with Liszt's music. It cannot be said that any substantial results accrued from this unique enterprise. Liszt's reputation with musicians generally is no higher than it was twenty years ago, and we cannot pretend to regret the failure of Mr. Bache's crusade. But the perfect abnegation of self he displayed in the pursuance of what he deemed a sacred duty is worthy of the highest admiration, if only on account of its rarity among musicians in England. Personally Mr. Bache was much liked by all who knew him, his disposition being as amiable as his art faith was sincere. He was born in 1842, and had barely attained his forty-sixth year.

### Musical Gossip.

THE preliminary programme of the Hereford Festival, to take place from September 10th to 13th next, has just been issued. Among the works to be given are the 'Messiah,' 'Elijah,' 'The Golden Legend,' a selection from 'Samson,' 'The Woman of Samaria,' the first and second parts of 'The Creation,' Cherubini's great Mass in D, and Ouseley's 'St. Polycarp.' This is an excellent and comprehensive scheme, although, as will be observed, it contains no novelties. The principal artists engaged are Mesdames Albani, Williams, Enriquez, and Hilda Wilson, and Messrs. Lloyd, Santley, and Brereton. Dr. Langdon Colborne, the organist of the cathedral, will conduct, and Sir Arthur Sullivan will direct 'The Golden Legend,' should his health permit. It may be mentioned that the number of stewards amounts to 230, a larger total than at any previous Hereford Festival.

THE new juvenile pianist Otto Hegner gave his first public recital on Thursday afternoon last week at the Princes' Hall. Beethoven's Sonata in B flat, Op. 22, was repeated with even greater effect than at the private performance, and other remarkable proofs of the early maturity of the boy's artistic powers were afforded in such pieces as Liszt's transcription of Wagner's Spinning Chorus, Mendelssohn's 'Rondo Capriccioso,' and Weber's 'Perpetuum Mobile.' The next recital was announced for Wednesday afternoon, just too late for notice this week.

THE Hyde Park Academy of Music for Ladies gave its first concert this season at the Steinway Hall on Thursday afternoon last week, under the conductorship of Mr. H. F. Frost. The most important item in the programme was a selection from 'The Rose of Sharon.'

MISS EMILY SHINNER gave a very enjoyable concert at 4, Carlton Gardens on Friday evening last week, when she was assisted by the other members of the Shinner Quartet, Mdlle. Janotha, and Miss Marguerite Hall. The programme contained Schubert's Quartet in A minor, Op. 29, Brahms's Quintet in F minor, Op. 37, and Schumann's 'Carnaval.'

THE Kensington Choral and Orchestral Society gave a fairly good performance of Sullivan's cantata 'The Prodigal Son' at the Kensington Town Hall on Friday last week, with Mr. William Buels as conductor.

THE South Kensington Ladies' Choir, under the direction of Mrs. Arthur O'Leary, gave a concert at the Princes' Hall last Saturday evening in aid of the South London fine-art gallery and free library. The choir consists of about fifty members, and the rendering of little pieces by Brahms, Gade, Cowen, &c., showed the effect of good training.

AN impressive ceremony, chiefly musical, was held at Exeter Hall on Saturday evening by the various German societies in London, in memory of the late Emperor William. The Crystal Palace orchestra, under Mr. Manns, performed the Funeral March from the 'Eroica' Symphony, Wagner's 'Siegfrieds Tod,' and the same composer's 'Kaiser Marsch'; and a large male-voice choir under Herr Martin Müller rendered some not very aptly chosen pieces.

AT the Carlsruhe Theatre on the 8th inst. Handel's 'Acis and Galatea' was performed, the work having been adapted for the stage by F. Motil.

AN *opéra comique* in one act, 'Une Aventure d'Arlequin,' composed by the brothers P. and L. Hillemacher, was produced on the 22nd inst. at the Théâtre de la Monnaie, Brussels. The libretto is said to be weak, but the music is highly spoken of.

M. SAINT-SAËNS's opera 'Samson et Delila' has been revived at Weimar under the direction of Herr Eduard Lassen.

A NEW opera, 'La Donna Bianca,' by a Portuguese composer named Keil, has been produced at Lisbon with brilliant success.

### CONCERTS NEXT WEEK.

MON. National Concert, 7.45, Albert Hall.  
TUE. Signor Raimo's Concert, 3.30, Steinway Hall.  
SAT. Crystal Palace Concert, Dvorák's New Symphony in F, 3.

### DRAMA

#### THE WEEK.

OLYMPIC.—Morning Performance: 'To the Death,' a Drama in a Prologue and Three Acts, from the American Novel 'Mr. Barnes of New York' of A. C. Gunter. By Rutland Barrington.

A FIRST-RATE play can scarcely be made out of a third-rate novel. A position higher than third rate cannot be assigned 'Mr. Barnes of New York.' The popularity of that work is easily explained, for its story is stirring, much of its action is sympathetic, and there is a pleasant flavour of romance. It is, however, coarsely written, and its heroine, who is apparently intended for a species of Ethel Newcome, would be voted by Englishwomen "a forward creature," and is, in fact, not very far from a shrew. The adaptation of the story produced by Mr. Rutland Barrington on Friday in last week is, if not the best conceivable, at least as good as we are likely to get. It is, indeed, in some respects an improvement upon the novel, to which in the main it rigidly adheres. The character of the heroine loses much of its excessive vivacity, and Maud Charteris is toned down from something quite detestable into something pleasing and acceptable. None the less the play is not good. It is not less gloomy than stimulating, and it needs lightening as well as compressing. With no more alteration than is customary in the case of a novelty it may be converted into a successful acting play, and will, it is said, before long enter the regular bills at the Olympic. Its prologue begins with the duel on the shores of the Gulf of Ajaccio, with its unexpectedly fatal result, and ends with the declaration of the vendetta by Marina (Marita in the play), Paoli, and Tomasso. Two acts, the

pleasantest in the work, are occupied by the courtship of Enid Anstruther by Mr. Barnes of New York, the sacrifice by Marina of her vow of vengeance to her love for Edwin Gerard Anstruther, and the expedients of Maud Charteris. In the last act the scene is again Corsica, and the death is shown of Musso (in the drama Fillipo [*sic*]) Danella at the hands of Tomasso, who mistakes him for the English husband of Marina. This, with very powerful acting, might be harrowing. With much earnestness, however, and some genuine power, Miss Florence West is inadequate to the portrayal of a character such as Marina. Miss Helen Leyton is an acceptable Enid Anstruther, and Miss Jessie Bond is sprightly and girlish as Maud Charteris. Mr. Willard's Musso Danella is a singularly fine piece of acting, impregnated with the vindictiveness and fatefulness in the expression of which Mr. Willard has no equal. Mr. Rutland Barrington was a good if rather sober representative of Mr. Barnes of New York. Mr. Frank Rodney had not physique enough for the Saxon lover of Marina, who could crush his Corsican rival "like a mosquito." Mr. Julian Cross was a picturesque Tomasso. The novelty was favourably received.

### Dramatic Gossip.

THE final performance of 'The Winter's Tale' was given on Saturday last in presence of a large audience. Miss Anderson, whose performance of the two characters of Hermione and Perdita was received with high favour, spoke a few words of farewell. Her curious and hazardous experiment of doubling the parts has been vindicated by an exemplary success in the shape of one hundred and sixty-six representations of a piece from which managers in recent years have shrunk in dismay. Mr. Forbes-Robertson's Leontes has ripened into a fine piece of acting.

THE statement which has been circulated that Mr. Arthur Cecil will assume the management of the new Sloane Square theatre is at least premature. Mr. Cecil has no present intention of going into management.

'A VOICE FROM THE BOTTLE,' produced last week as a *lever de rideau* at the Princess's, is by Mr. J. B. Webster. It has little merit of idea or execution.

MR. THOMAS GERMAN REED died last week, in his seventy-first year, at his house, St. Croix, Upper East Sheen. He may claim to have invented, in the drawing-room performances which still bear his name, a new and eminently popular class of entertainments, differing from those originated by Charles Mathews. In these he was much assisted by his wife, formerly Miss Priscilla Horton. Mr. John Parry was during many years his associate; and Mr. Arthur Cecil, Mr. Alfred Bishop, and his successors, Mr. Alfred Reed and Mr. Corney Grain, graduated under him.

MR. WILLARD will shortly appear at a morning performance as Macbeth, Mrs. Bandmann playing Lady Macbeth.

ACCORDING to *Das Echo*, of Berlin, the national mourning on account of the Emperor's death is likely to prove an unexpected hardship to poor German actors. A number of provincial managers have announced that they do not intend to reopen their theatres after the expiration of the "Landestrauer," as the season will be so near its end. It appears that they make use of a right which is given them by the legal "engagement contracts."

TO CORRESPONDENTS.—P. C.—J. M. R.—J. C.—received. No notice can be taken of anonymous communications.



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